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cover
Kathleen Browne
The Gold Glove (brooch), 2002
fine silver, sterling silver, enamel
3 1/2 x 2 x 1/4"
Collection of Colleen Kotelly
Photo: Dina Rossi

What does Doris get?

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FROM THE EDITOR

SUZANNE RAMLJAK

Although we can assess an artist's work apart from his or her personal life, it is often difficult to separate art and biography. Some would even argue that every artwork is a form of self-portraiture or memoir; filmmaker Federico Fellini claimed, "All art is autobiographical; the pearl is the oyster's autobiography."

Viewed through the lens of biography, the features in this issue of *Metalsmith* yield varying degrees of insight. The artist whose work is most steeped in personal history is Hoss Haley, who makes art intimately linked to a sense of place. According to Anna Fariello, Haley's aesthetic was shaped by time spent in America's heartland, which imparted a respect for nature and the rural landscape—"for him, creativity is a place-based experience."

The life story of renowned goldsmith John Paul Miller encompasses duty in World War II and numerous other jobs and avocations, including actor, set designer, watercolorist, filmmaker, photographer, teacher, candy maker, pianist, fisherman, and gardener. Although these experiences are not directly evident in his exquisite jewelry, Miller's work is no doubt fed by his broadly cultivated skills and sensibility.

Björn Weckström's biography is also veiled within in his work. However, an autobiographical element can be detected in a theme that the artist repeatedly treated—the myth of Icarus. Weckstrom himself mused on the meaning of the figure who flew dangerously close to the sun and crashed back to earth: "the beauty of the myth, man trying to reach his limits, searching for identity... hubris, hope, man's will to surpass himself, (the) need for identity at any price." Weckstom's own eventful career was marked by experiment and bold gesture, often in defiance of tradition or trends.

The jewelry of Kathleen Browne demonstrates both the maker's personal investment, and that of the wearer or beholder. As writer Glen Brown argues, we cannot help but bring our own subjectivity—past experiences, tastes, desires—to an encounter with jewelry, especially since it is attached to our bodies. In this regard, not only can all jewelry be read as autobiography, but artistic response too can be seen as biographical. Indeed, beauty may be in the eye, or biography, of the beholder....

SR

METALSMITH

a publication of SNAG, the organization for jewelers, designers and metalsmiths

***Metalsmith's* mission is to document, analyze, and promote excellence in jewelry and metalworking.**

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Metalsmith (ISSN 0270-1146) is published in January, March, May, August, and October by SNAG, a not-for-profit organization, 540 Oak Street, Suite A, Eugene, OR 97401.
www.snagmetalsmith.org

Annual Subscription
to *Metalsmith* (5 issues): $29 North America, $41 foreign
SNAG one-year membership rates include a subscription to *Metalsmith*: $69 North America, $85 foreign
Students: $45 North America, $58 foreign

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The full text of *Metalsmith* is available through EBSCO Publishing and *Art Index*.

National Newsstand Distribution
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250 West 55th Street, New York, NY 10019

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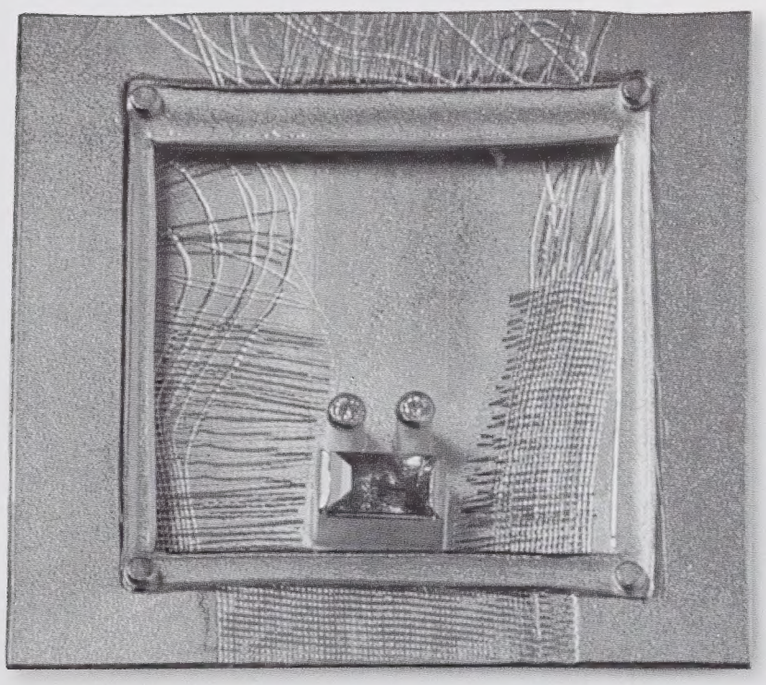
Ute Buchert-Büge

June 2, 1953 –
January 18, 2006



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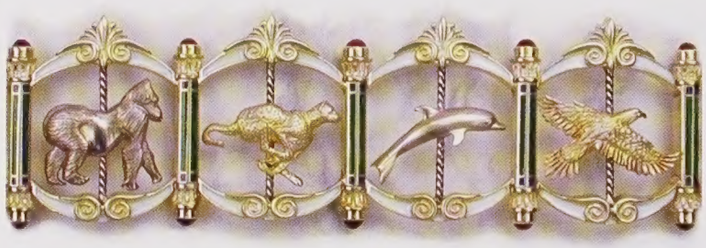

Kim Eric Lilot: Endangered Species Carousel
Bracelet: 18k, enamel, ruby

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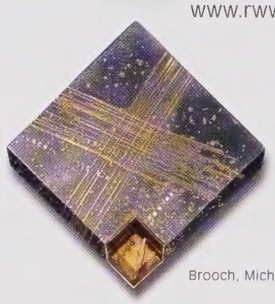

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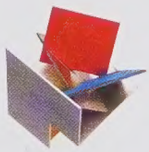

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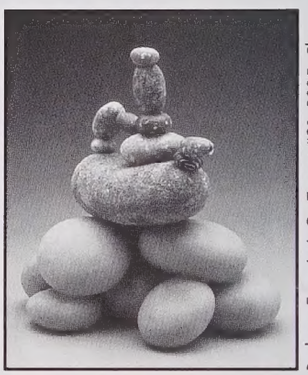

Barbara Frey, *Let's Go Teapot #21*, 2005, Clay

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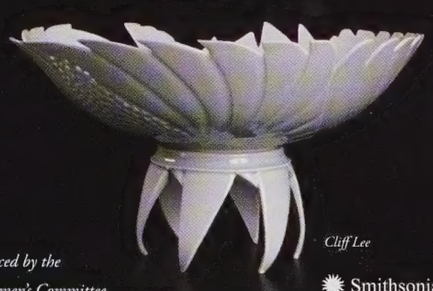

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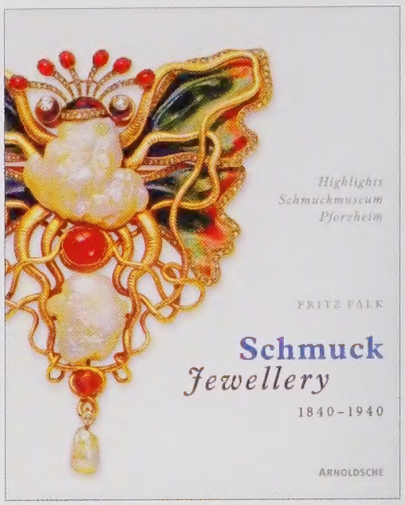
BOOKS

by Ursula Ilse-Neuman



Schmuck/Jewellery 1840-1940: Highlights from the Schmuckmuseum Pforzheim

Fritz Falk

Arnoldsche Art Publishers, Stuttgart, 2004

Schmuck/Jewellery 1840-1940 presents a highly informative account of 100 critical years of jewelry design, set against a backdrop of European political and social history. Taking as a starting point the works in the collection of the Schmuckmuseum Pforzheim, noted art historian and former museum director Dr. Fritz Falk adds essential historical and social context with a series of lively essays, with English text (in slightly smaller font) alongside the original German. The book's greatest strength, however, lies in the 190 superb color reproductions of works from the Schmuckmuseum collection, many in stunning close-up, as well as in the volume's rare historical drawings and vintage photographs.

Essays by Dr. Falk introduce the three major sections of the book: "The Revival Period" (*Historismus*), "Art Nouveau" (*Jugendstil*), and "The 20s/30s" (*20er/30er Jahre*). In his three decades (from 1971 to 2003) as director of the world's only museum devoted entirely to the history of jewelry, Falk helped shape a massive collection encompassing more than 4000 years of jewelry history. Falk, who is also a master goldsmith, ably communicates his immense historical and practical knowledge to both casual readers and jewelry aficionados, and brings to life 100 dynamic years of changing styles—from Romanticism and revival styles to Art Nouveau and Art Deco.

Many historical aspects of the Schmuckmuseum's collection presented in the Preface will be new to English readers; its origins can be traced to 1767, when it was begun in Pforzheim's School of Applied Arts as a teaching aid for its students and for designers in the city's jewelry factories. The close collaboration of art and industry has been the key to the success of mass-produced works by manufacturers at Pforzheim, throughout Germany, and in other European countries. Throughout the book, examples of one-off pieces appear alongside manufactured jewelry, and Falk's historical analysis comes with a decided emphasis on evolving technical accomplishment.

The Revival Period (1840-1895)

The first chapter covers the period between 1840 and 1895, when the nineteenth-century passion for archaeology and Romanticism's infatuation with Medieval and Renaissance art were both at their zenith. Dramatic changes in social conditions had broken down class privileges and encouraged the growth of a middle class that wanted to acquire the kinds of jewelry previously reserved for society's upper echelon. The introduction of early industrial manufacturing methods, together with the substitution of low-grade alloys for precious metals, produced reasonably priced, attractive jewelry and revolutionized personal adornment. At the same time, wealthy and discerning patrons continued to choose unique pieces in precious materials, created by distinguished European goldsmiths. While the volume beautifully illustrates these luxurious creations, the reader would have benefited from illustrations of the more modest pieces whose importance is discussed in the essay.

The illustrated works include an outstanding Neo-Gothic brooch (1845-50) by the most celebrated Paris goldsmith of the day, François Désire Fromment Meurice. The early Archaeological Revival style is well illustrated with exquisite works from the Castellani workshop, founded in Rome in 1814. The later Archaeological Revival style of the 1870s and 1880s is presented with examples from goldsmiths' workshops in Italy, England, France, Austria, and Germany.

Falk also notes the Japanese influence in mid-nineteenth century Europe, including the surprising fact that Japanese craftsmen actually collaborated in Pforzheim. In one lush illustration showing the seamless fusion of East and West, an 1885 Japanese *Shakudo* plaque with naturalistic gold flowers and insects is set in an ornate filigree frame from the Wilhelm Stöffler firm in 1885. The section ends with a belt buckle by Fabergé, the greatest court jeweler of his time, whose legendary virtuosic craftsmanship lasted well into the early twentieth century. Fabergé's stylistic commitment to Neo-Classicism continued even as the twentieth century ushered in Art Nouveau.

The text in this section is enhanced by a number of prints of fashions from the Second Empire to the Victorian era. Such illustrations appear in each essay, so that changes in fashion and social etiquette give context to the jewelry styles.

Art Nouveau (*Jugendstil*) (1898-1917)[1]

This section, the volume's largest, contains spectacular works

representing the strength of the Pforzheim collection, as well as some of its weaknesses. The book includes outstanding Art Nouveau works by legendary French artists George Le Turc, René Lalique, and Georges Fouquet, yet would have benefited from mentioning the contributions of such talented German *Jugendstil* artists as Peter Behrens, Joseph Olbrich, and others from the Darmstadt artists' colony.

Featured prominently in this section are Pforzheim jewelry designers who may have been less trend-setting, but who furthered jewelry-making by adapting designs for mass production. These include Otto Zahn, Victor Meyer, and, most importantly, the artist/industrialist Theodor Fahrner, whose high-quality work was marketed throughout Europe and even exported to America.

The Wiener Werkstätte is represented by works that contrast with the more ornate pieces from the period: brooches by its founder, Joseph Hoffman; a checkerboard-pattern brooch by co-founder Kolomon Moser; and a subtly colored locket by Otto Prutscher, all from the early 1900s. The volume also illustrates two brooches by famed Danish silversmith Georg Jensen, who had a branch in Berlin at the time. The British Arts & Crafts Movement is represented by several works by Birmingham's Liberty & Co., and a somewhat fussy belt buckle by Charles Robert Ashbee, founder of the Guild of Handicrafts. These few objects are primarily included to place the German works in the Schmuckmuseum's collection in a broader historical and aesthetic frame of reference.

There are, however, many rewarding discoveries, notably the dramatic butterfly brooch of precious stones, enamel, and gold that appears on the book cover. It was designed by goldsmith Lucas Wilhelm Cranach, descendant of the German Renaissance painter Lucas Cranach the Elder and executed in Berlin by Louis Werner in 1900. In this work, which Falk calls the most spectacular piece of German *Jugendstil* jewelry, the symbolic conflict of butterfly and octopus represented two opposing principles—elegance and lightness versus maliciousness and heaviness. Here the enjoyment of the work and its virtuosity is greatly enhanced by enlarged details revealing the technical qualities of polychrome plique-à-jour enamel.

1920s and 30s (1918-1940)

In the years between the World Wars, jewelry trends showed a reaction against *Jugendstil*/Art Nouveau, then considered the embodiment of excessive fin-de-siècle decadence. During these turbulent years, European political, economic, and social structures underwent profound and lasting changes. As consumers rejected flamboyance in favor of a more sober style, the resulting simplified forms allowed more effective use of manufacturing to produce high-quality jewelry.

This principle was espoused by the German Werkbund, founded in 1907, and by the Bauhaus, which opened in 1919 and was forced to close in 1933, dates that coincided with the existence of the Weimar Republic, Germany's first democratic government. Walter Gropius, the founder of the Bauhaus, proclaimed that there must be no barriers between craftsmen and artists. Even though the Bauhaus was not particularly active in jewelrymaking, Falk illustrates the tenets of Bauhaus design with a severe chromed metal pendant from 1930 by Russian-born Bauhaus master Naum Slutzky. Purist geometric rings by Fritz Schwerdt from the same time period were spectacular for their time and anticipated forms of the 1950s.

In this period, the Schmuckmuseum collection again places a heavy emphasis on the intricate and sophisticated jewelry by German manufacturers who made a significant impact on art jewelry in the brief interwar period; the book includes many examples of Pforzheim jewelrymakers, notably Philipp Oberle and Theodor Wende. The influential firm of Gustav Braendle, successor to Theodor Fahrner, is also represented by several examples that translated the latest stylistic trends into manufactured works of high quality.

With the increasing attention being paid to the technical achievements of master goldsmiths, luxury objects of this period were as noted for their virtuoso workmanship as for their precious metals. For example, the distinguished German goldsmith Elizabeth Treskow reinvented a technique for producing the delicate granulation perfected by Etruscan goldsmiths 2500 years earlier. An exceptional close-up reveals the superb and exacting workmanship in her 1941 brooch—a golden bunch of grapes set with diamonds and pearls—and the intricacy of the granulation and the elegant treatment of the design element.

Given the nature of German/French relations in the interwar years, it is not surprising that French works in the Art Deco style are represented by only a few, albeit striking, examples by Jean Fouquet (including a 1937 brooch), Jean Desprès, and René Boivin. A Boivin bangle (ca. 1925) of step-cut rock crystal, set in platinum with a strip of pavé diamonds and sapphires, is a particularly stunning example. Although the French works were in keeping with the liberated fashions of the period, which required a new range of ornaments to accompany women's bob haircuts, dropped waistlines, décolleté necklines and backless dresses, the essay takes a decidedly German point of view and presents three examples of jewelry on slightly more staid, German models. Since French fashions have received so much coverage, it is interesting to see European fashion during this period from a less familiar perspective.

Regrettably unmentioned is the jewelry designed by such influential fashion-world luminaries as Elsa Schiaparelli. Also no reference is made to other popular 1920s-era jewelry forms that were not related to the work of goldsmiths, such as those in plastic. The collection's emphasis on German goldsmiths and manufacturers undoubtedly reflects the interests of a museum that celebrates the jewelry-making achievements of its famous city.

Overall, the volume is beautifully presented and conceived, with each piece bearing social and aesthetic witness to the time and place in which it was made—and, indeed, to the sweep of history across Europe. The volume also includes a useful index with extensive information on artists and workshops, and a well-researched selected bibliography. Equally suitable for the bookshelf or the coffee table, this is a valuable addition to the field that will delight both jewelry devotees and newcomers to the field. ◼

Ursula Ilse-Neuman is curator at the Museum of Arts & Design, New York.

[1] Neither the term Art Nouveau, which is generally reserved for works from France and Belgium, nor *Jugendstil*, which is used strictly for German works, adequately describes the period.

OPINION

by Benjamin Lignel

On Defining Contemporary Jewelry

The following is a response to the question, What does Contemporary Jewelry mean?, which was part of a questionnaire sent by the Italian Association for Contemporary Jewellery to its members. Italy and France, whilst boasting a long history in high-end jewelry, by and large remained untouched by the experimental jewelry movements of the 1960s, which were most active in the United States, England, and Holland. Today, the studio jewelry community in both countries is still small, and the otherwise simple task of defining one's activity is unexpectedly daunting for French and Italian jewelers, and continues to fuel many of our conversations.

This is a "French" answer to an Italian question, written in English: a nice metaphor for our international community of gold-tinklers, but one that complicates the task of defining jewelry—the English use alternatively "design jewelry" and "contemporary jewelry," the French may say "creation (i.e. creative) jewelry," the Italians "art goldsmithing," while American readers will prefer "art" or "studio jewelry." Having trained in the U.K. (and to simplify matters), I use the expression "Contemporary Jewelry," though, as you will see, I am not at all convinced that it does the profession much justice.

What does Contemporary Jewelry mean? Not very much, to anyone outside the profession; but the question is a helpful reminder that in most countries, the debate will never find an audience outside the actual community that launched it; and that this is a simplistic label, falling short of the profession's complex heritage and range of interests.

William Clark
Police State Badge, 1970 and 2005
sterling silver, 10k gold
width 5 1/2"
Photo: Richard Matzinger

But it's a tricky one, and I tried to list some of the ways one could answer it: "Contemporary Jewelry" is a type of practice—it is understood as the contemporary offspring of a craft-based design activity that finds its origin in medieval workshops. Such a definition stresses contemporary jewelry's historical past, and finds antecedents in the British and American Arts & Crafts movements, the renewed late nineteenth-century interest in manual skills (as a last stand against industrialization), and the emergence of radical jewelry movements in the 1960s: it underlines the notions of individuality, craftsmanship, and its troubled relationship to the production mainstream. "Contemporary Jewelry" is a type of object: poised between high-street jewelry and art (the former's glorified other, the latter's poor relative), we know what it's not ("just" manufactured artifacts for wearing), and what it wants to be (the expression of individual talent that reflects on, and sometimes influences, contemporary culture), but understand less what it is. A few distinctive characteristics, however, seem to be beyond debate: the human body as a general working area; an open attitude to methods and material that echoes art's own agenda, complicated by

Benjamin Lignel
Happy Family NHS (two adhesive rings), 2002
rubber, gauze, ink
edition of 300
Photo: Joel Degen

the notion of wearability; the distinctiveness we associate with individual expression; and an emancipation from consumer goods' vocation to "just" satisfy consumer desires. It could also be defined as a market: (I follow here the argument that cultural artifacts are defined less by methods of production than by distribution, accessibility, and, ultimately, potential impact on a larger consumer base). In most countries, a limited number of galleries take care of both distribution and promotion—while the designer-maker is expected (if (s)he wants to make a living) to be represented by at least five galleries, and supplement consignment sales by direct, off-the-anvil transactions. From my point of view, the Contemporary Jewelry market works in ways similar to the art market, but on a scale so small, that its lack of visibility questions its existence.

bigger distribution.[1] A cynical bystander would add: this is a micro-profession, which means little appeal to the press, anemic cultural budgets, no specific courses in the history of Contemporary Jewelry (to my knowledge), and therefore, no history. As a result, Contemporary Jewelry is always deemed a subsidiary activity, on the margin of mainstream jewelry creation. Secondly, designer-makers are by nature and/or trade uncommunicative, or certainly not prone to enthusiastic pamphlet scribbling. Who's ever heard of Contemporary Jewelry, outside its confidential network of galleries and specialized clientele?

The situation, and this is my point, demands more than just communication: instead of shunning assertive promotion strategies (for fear of contamination?), we must resist inertia from within and without that confines Contemporary Jewelry to its ill-defined (but

Who's ever heard of Contemporary Jewelry, outside its confidential network of galleries and specialized clientele?

So then: most jewelers would agree that Contemporary Jewelry is a fast-evolving profession at a crossroad between craft, design, and art, currently ridged by identity concerns. However, I think that the problem, rather than one of identity, is one of image. Although the lack of an established definition has contributed to an extremely rich range of output—personal answers to a collective question—it seems that diversity stands in the way of a more cohesive front, one that would focus on explaining to people that there is life after Cartier, Pomellato, and Tiffany's. And the unsuspecting public still lumps the practice together with its craft-based past, judges its production on a par with high-end (or any other) jewelry, and considers artistic ambition rather like a presumptuous fancy (unless one equates "artistic" with "skilled," "meaningful," or "committed to self-expression").

This happens at least for two reasons: Firstly, there are not enough of us to rally a larger population to Contemporary Jewelry's standards: exposure is limited by the output (there are comparatively few jewelry design programs, fewer graduates that stick to the trade, and not many pieces produced per year per jeweler). This scarcity of active jewelry makers is further complicated by our cultural antagonism with serial reproduction—and therefore, restricting) marginal position, and explore new means of proliferation.

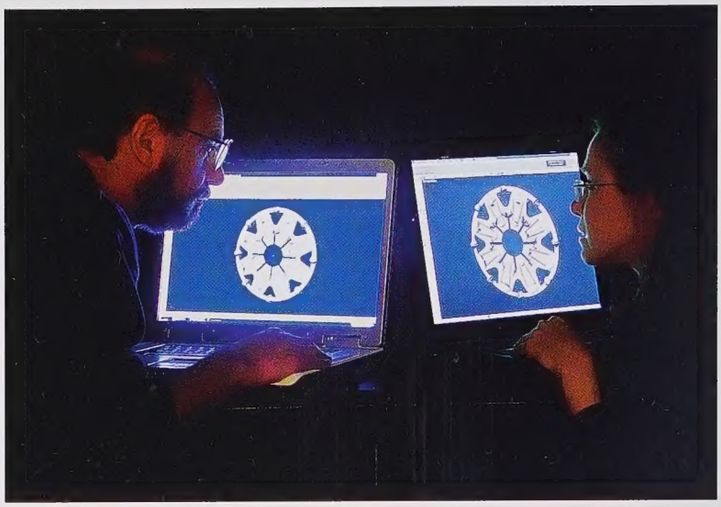
So we should communicate more. And explain our intentions. But in the end, let us not be too intent on defining our practice as one thing only: if anything, I would even drop the "Contemporary" or "Studio" used to qualify this jewelry: whatever specific meaning it may have had is now superseded by a vague sense of institutionalized "otherness." Let's be proud, and call it *jewelry*.

Benjamin Lignel, who studied furniture design, has spent the last decade designing jewelry from both Paris and London.

[1] The dominant discourse by jewelers and gallerists alike tends to equate value with uniqueness. While the argument certainly has weight from a mercantile perspective, it seems very outdated when applied to artistic value. Not only have multiple editions (either executed by fine artists or copied from original work) been produced since the fifteenth century as a means of reaching a wider audience, but anyone in the contemporary art world trying to champion a pre-Warholian superiority of the unique, hand-made piece would be laughed at.

STUDIO

by Phillip Carrizzi



Stanley Lechtzin and Daniella Kerner

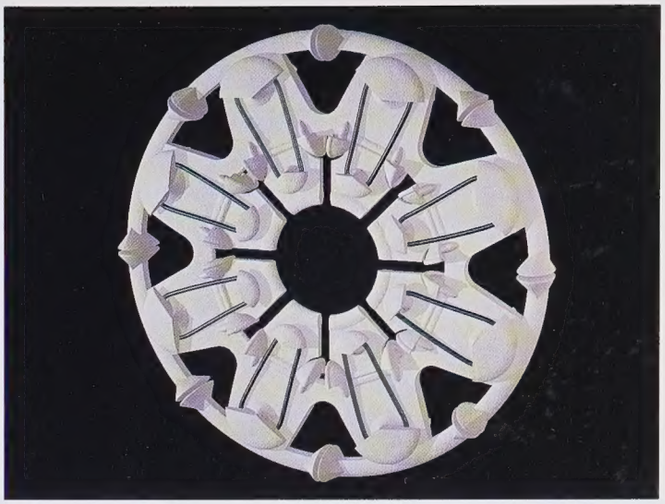
Significant achievements in any discipline of human inquiry or mode of expression are seldom made by solitary figures working in isolation; they are built upon preceding discoveries and contemporaneous interactions with other individuals following parallel or tangential paths. For many of us, this is an abstract and peripheral idea; that what we are doing creatively is affected by and affects practitioners in our field and far beyond. But there are some who understand the interdependent features of their work in a more conscious, fundamental, and personal way: through a consistent and synergistic romantic partnership where life and work become one. Pat Kirkham wrote that husband and wife Charles and Ray Eames were practicing "collaboration as an interaction between soul mates of the most intimate and mutually encouraging variety,"[1] in their need-driven, detail-focused design solutions that helped define the material culture of the twenty-first century. Daniella Kerner and Stanley Lechtzin have been passionately engaged in precisely this way for 29 years—synchronously researching, teaching, and composing art that builds on what has come before, while unapologetically striving to revolutionize our discipline.

The artists were interviewed in November 2005 at Tyler School of Art in Philadelphia, where Lechtzin founded the metals program and has taught since 1962, and where Kerner has taught since 1976. Tyler has served as a locus for the seminal work of these artists, who have now been collected by the Museum of Art & Design in New York City, Goldsmith's Hall in London, Pforzheim Museum of Jewelry in Germany, as well as other institutional and private collections throughout the world. Lechtzin and Kerner, in turn, have been responsible for educating some of the most celebrated artists in our field. Their goals and work as educators and artists overlap in every way—as complementary pursuits in themselves and as a set of shared values as a couple: exploration, innovation, iconoclasm, and the synthesis of experience through original constructs that are big, bold, and wearable. This jewelry flows from a single image or idea; an essential spark that captures their joint or individual imaginations (and which they have not yet seen anyone else attempt). They have spent their working lives in concert, responding to the zeitgeist in tandem because they trust each other's choices, "making the creative process that much more exciting."[2] Their decision to meet for this interview in the CAD/CAM lab at Tyler, rather than in the studio in which they design their own objects, reflects not only their pride in having successfully committed their lives to teaching, but mirrors their ideas about the studio in which their work is made.

Artists work in notoriously interesting studios; well kept or lived-in permanent workspaces covered with inspirational source materials, incomplete or past projects, half-read books, and the raw materials used in their pursuits. Craft artists specifically surround themselves with an extraordinary variety of expensive specialized tools and benches, elaborately organized, well maintained, supporting the complicated techniques they've spent their lives mastering; producing bodies of work that incrementally evolve but remain in highly recognizable and personal idioms. Kerner's and Lechtzin's studio consists of desktop and laptop computers "depending on where we happen to be"[3] that have few noteworthy features in of themselves. They view their computer, and the medium of CAD/RP, as distinct and complete unto itself. It allows them to leave behind suggestive tools and forms, enabling them to concentrate on meaningful design ideas. They outsource the finished designs to 3-D printers offsite that take care of the final tangible manifestation of their ideas. They thus dramatically decrease the number of tools, in a traditional sense, required to produce work. These workspaces, completely unremarkable except for the artists' interaction with them, serve as a virtual site for the artists' collaboration on innovative objects, and also function as the instrument used to carry on their critical dialogue with students and the world.

"From the minute we wake up to the minute we go to sleep we are working."[4] Their dog, Array, wakes Kerner and Lechtzin at 7 a.m.,

Stanley Lechtzin and Daniella Kerner working in their portable "studio," 2005



and they work (most of the time on things related to their role as teachers) until they go to bed around 2 a.m. They have identical teaching schedules, and are together seven days a week, 24 hours a day. They acknowledge that for many people this is viewed as an unusual relationship. "Very few people that we know spend as much time together and work at that pace all the time, together, for so long."[5] Kerner teaches all of the beginning students at Tyler and, along with Vickie Sedman (who has been there since 1974), maintains and supports the vast number of activities happening within the Metals/Jewelry/CAD-CAM area that don't revolve around the computer. Lechtzin sees students at the opposite end of that spectrum—advanced undergrads and graduate students engaged in CAD, who are housed in an adjacent facility. They spend the bulk of their days providing students with feedback, and count on each other when solving problems in their own work; they each consider the other their "best and most readily available critic."[6]

Since the 1960s Lechtzin, and later Lechtzin and Kerner, have introduced and popularized the use of plastics, electroforming, vapor deposition, and CAD in our field directly or through their former students. They have consistently looked for materials and technologies that expand the knowledge base of metalsmithing *and* match artistic ideas that previous processes would not have suggested or allowed. Electroforming, for instance, was brought in to solve the problem of large cast metal jewelry that was unwearable. Plastics provided a way to deal with large areas of transparency and color without the limitations of availability and weight of rough or cut stones, glass, and enamels. They engage in this original research in large part to bring "something into the classroom that the students will not receive anyplace else."[7] Some of the processes they pioneered require an advanced understanding of electrochemistry and physics that has led to a perception that the work was about sophisticated production techniques. But the artists do not see their work as being about mechanical virtuosity, and do not want their present work "evaluated based on the technical achievements or the amount of time it takes to arrive at an answer," says Lechtzin, who adds, "those are no longer values as far as we are concerned."[8] The overwhelming impulses driving these artists fire out beyond the past and present manifestations of our craft, using them only as road signs for paths already traveled; streaming out into territories that have not been explored by anyone else.

Seated in the middle of the CAD lab at Tyler, Kerner and Lechtzin discussed their life and work, jumping seamlessly between their pride in their rebellious sons (a doctor and a lawyer) and their five grandchildren destined to become artists; anecdotes about noteworthy students, pedagogy, technological problems and promise; and descriptions of the interrelated commitments that guide and provide structure for their lives and work. They consume the world through a variety of periodicals, relationships, and the Internet. Their graduate students bring in the images, sounds, and stories of significant personalities in the field through a forty-year-running research project interviewing living artists. Lechtzin and Kerner are able to affect that world, through their writing, teaching, lectures, objects, and legend. They continue, as they began together, to find creative answers to the problems they encounter, beginning each project uncompromisingly dedicated to a kernel idea that inspires their labor. They are immersed, "to the exclusion of all else," in their interlocking work as teachers, artists, and husband and wife. ◧

Phillip Carrizzi is an artist and chair of the Allesee Metals/Jewelry Design Program at Kendall College of Art and Design in Grand Rapids, Michigan.

1 Pat Kirkham, *Charles and Ray Eames: Designers of the Twentieth Century* (Cambridge, Mass.: The MIT Press, 1995).
2 Conversation with the artists, December 18, 2005.
3 Stanley Lechtzin, interview with author, November 2005.
4 Daniella Kerner, interview with author, November 2005.
5 Ibid.
6 Conversation with the artists, December 18, 2005.
7 Lechtzin interview, November 2005.
8 Ibid.

above
The artists removing a version of the *PusHere O-Ring bracelet* from the Zcorp 3D printer at Tyler School of Art, 2006.

PusHere O-Ring Bracelet, 2003
3D print, gypsum, epoxy, buna-n rubber
diameter 7"

VIEW

by Anne Larsen Hollarbach

Lenses in Metal

Fundamental physical phenomena like gravity, sound, heat, and light govern every aspect of life on earth. Long ago we learned to use certain simple tools to interact with these ubiquitous powers in some of their manifestations. The taut drumhead and vibrating reed create pitches our voices cannot; the turning wheel can draw tremendous energy from falling water. Consider the simple lens: a transparent material whose curvature deflects light entering it from one path to another. A convex curve focuses light into one place, a convergence; a concave curve steers the light outward, a divergence. The converging lens magnifies, the diverging lens reduces.

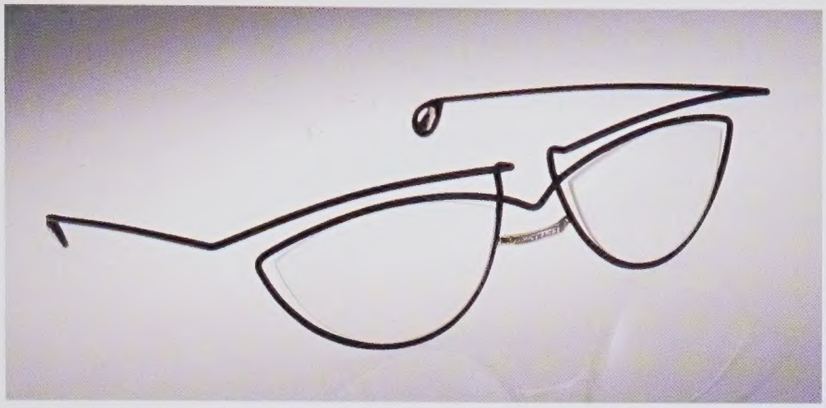
When we think of lenses in isolation, it is the magnifying glass that comes to mind, perhaps because we met it first as a delightful toy and only later learned its value as a tool. The magnifying curve is not difficult to make. The Romans used them as "burning glasses" to focus sunlight at a single point on a combustible material, quickly heating it to ignition. The Visby lenses, 12 exquisitely accurate rock crystal magnifiers, were buried with a Viking lord in Gotland in 1000 C.E., although they are older than this and probably originated in Byzantium. Several of the lenses had ornamental silver settings, highlighting their intrinsic value and perhaps enabling them to be worn or used as fire starters or parts of a telescope.

In 1610 Galileo Galilei (1564-1642) described what he saw looking through lenses mounted at opposite ends of a brass tube. He wrote about mountains on the moon suspiciously similar to those on earth, and about moons orbiting Jupiter, thereby setting off the first of many political and philosophical conflicts whose origins lay on the far side of a lens. In the 1660s, Robert Hooke (1635-1703) stacked lenses inside a shorter brass tube to create the compound microscope, triggering a wave of curious fellow travelers, among them Anton van Leeuwenhoek (1632-1723), a Dutch cloth merchant familiar with magnifiers used to count threads. Leeuwenhoek made his own tiny lenses, mounted them in brass plates, and held his specimens on pin points that he could adjust using two screws. His design is elegantly simple where Hooke's had the benefit of his mathematical and engineering training, but both of them relied on careful metalwork to keep the object correctly positioned in respect to the lens.

Rack and pinion gearing, mechanisms for minute and steady adjustments, lightproof telescoping tubes, stable specimen platforms, tilting silver mirrors—the evolution of microscopes and telescopes owed as much to skilled metalwork as it did to fine lenses. A trip through the scientific instruments collection in the Smithsonian will simultaneously daunt and inspire anyone whose hands and eyes know how hard precision is to achieve with saws, files, dividers, and a bow-driven lathe. Sadly, we will never know who most of these extraordinary craftsmen were, as most were masked by the name of a company, perhaps a watchmaker's shop or a larger concern like Carl Zeiss, Inc., founded in 1846.

Now that quality lenses are cheap and ubiquitous we rarely consider their nifty physical properties unless we cannot find our Optivisor™ or need to clean our glasses. However, a few contemporary metalsmiths include lenses in their work in ways that echo their historical uses, including their role as toys and aids to discovery. Andy Cooperman's "Loupe Rings" hold 7x lenses elegantly ready for the wearer to enjoy the simple delight and value of magnification.[1] His sculptures *St. Pat's Bishop* and *Tiny Golden Medusa* are direct descendants of the early microscopes, while his pendant *Bling Bling* turns magnification into a metaphor for inflation, using a trick of the light to give the illusion of value to something worth far less. Tina Chisena's sculpture *Mirror of Life (Homeobox)* owes much to her years as a cancer researcher in a lab. The piece incorporates a scavenged lens with very complex optical properties once used to sort cells. She mounted the lens inside a box modeled after a fruit fly embryo. The viewer can look through the lens from one direction to see the world on the other side colored intensely green by the lens; looking through the lens

Tina Chisena
Mirror of Life (Homeobox), (detail) 2002
glass filter, NuGold, patina
5 x 2 1/4 x 2" (without stand)
Photo: Bill Branson



from the opposite direction reflects the viewer's own eye. The subtitle of the piece refers to the single controlling gene that triggers the development of eyes in the embryos of creatures as simple as fruit flies and as complex as humans.

Both convex and concave lenses can correct flaws in human vision; the former aids the farsighted, the latter aids the nearsighted. Eyeglasses appeared in the thirteenth century when Venetians lifted "reading stones"—magnifiers laid directly onto the page —up into metal frames held in front of the face. To work well, the lenses must be positioned precisely in relation to the pupils, and here again careful metalwork proved important. Deb Stoner finds great satisfaction in the exacting design and execution required to make functional eyeglasses. In *Judy's Inheritance* and *Might Have Been a Coathanger* she makes frames from perfectly symmetrical cailigraphic strokes of a single wire. In the latter, she holds the lenses in place with tension between paired screws and a curve of wire, reminiscent of the screw mechanisms used to adjust early scientific instruments. Keith Lo Bue's work also references precision, particularly when he frames salvaged optician's lenses with rulers, squares, calipers, and drafting tools. His glasses are not intended for the actual eye, but rather to aid the mind's eye and to impose some order on the naturally shifting, often uncertain, focus of memory. Dutch artist Erick Larenbeek inverts the supporting relationship between the lens and the metalwork in his *Eye Jewellery* by suspending faceted stones and other objects from wires attached to the lower zone of contact lenses. The jewelry lies along the cheek of the wearer like a permanent tear, and, because the lens supporting it is not readily visible, the viewer reacts as if the eye itself has been violated.

As we age, our vision, both optical and cognitive, changes. Most of us will eventually need the aid of a lens for close vision, or an implant to replace our natural lenses when cataracts cloud them. Lenses are common, but not ordinary; they are inexpensive yet invaluable to those of us who could not function without them. Whether the challenge is the exacting precision or the altered perception, I hope that more metalsmiths will explore what is possible with a trick of the light.

Anne Larsen Hollarbach is a metalsmith residing in Franklin, Massachusetts.

[1] For further images and information on the artists discussed here, consult the following websites: www.coopermanjewelry.com; www.debstoner.com; www.lobue-art.com; and www.ericklarenbeek.com.

clockwise from top left
Deb Stoner
Judy's Inheritance, 1994
mild steel, platinum, diamonds
5 1/2 x 6 x 2"
Photo: Marcus Swanson

Andy Cooperman
St. Pat's Bishop (black Bishop chess piece), 2003
sterling silver, brass, 18k gold, 7x lens, snake jaw fragment
height 3 1/4"

Keith Lo Bue
When Memory Fails, 1996
19th-century rulers and drafting tools, sterling silver, hardware, velvet, prescription lenses
5 1/2 x 4 x 6"

Kathleen Browne

Specimens of Reflexivity

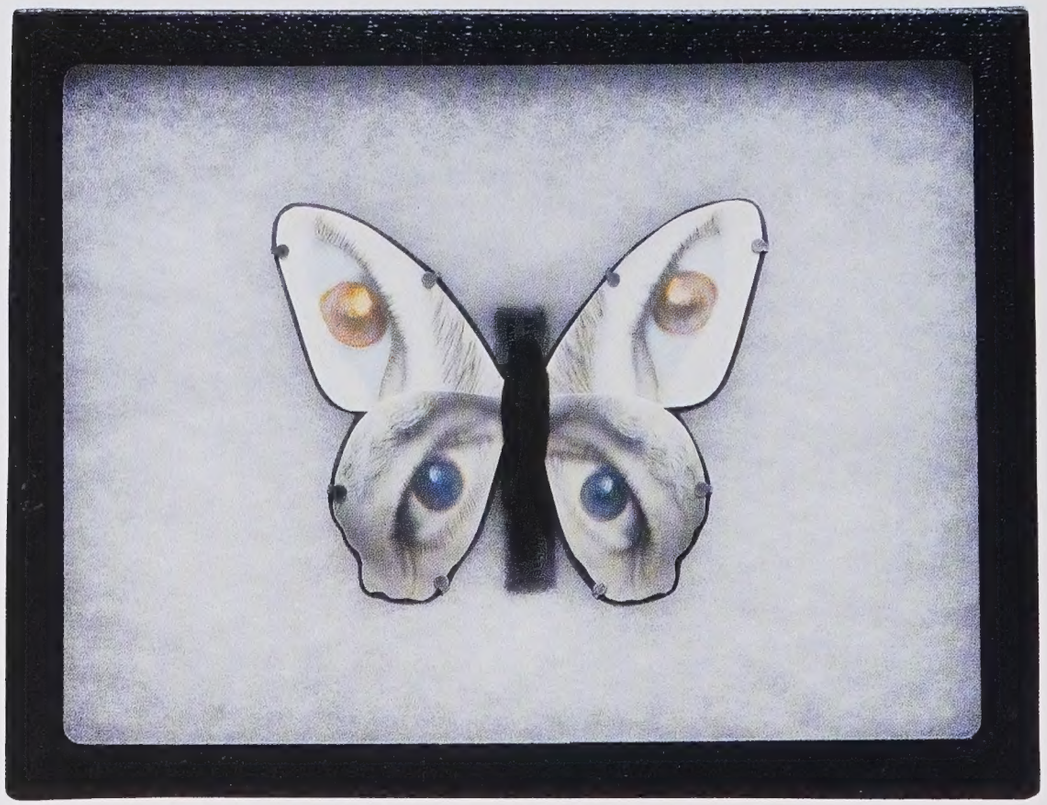
by Glen R. Brown

To look at the work of metalsmith Kathleen Browne, even with no initial analytical intent, is to experience the kind of self-consciousness that ensues whenever an object appears to reflect one's actions upon it. Whether this appearance is literal, like that of eyes in a mirror that unblinkingly return the gaze, or a more complicated nuance of metaphor, the object at which one looks in Browne's work is always in some sense the act of looking itself. Because the work strategically implies a subject (a looker) through this object (looking), one cannot avoid a certain degree of self-awareness. One looks at looking as an object, and that object in turn implies a looker. The identity of that implicit subject is unspecified and tends ultimately to be conflated with one's own identity as observer. The upshot of this convolution is that to look at Browne's work is generally to be very aware that one is looking: to be conscious of one's role as subject in the act of observing and consequently in the formation of looking as an object.

Quartet (brooch), 2004
fine silver, sterling silver, vitreous enamel
4 x 3 1/2 x 1/2"

Encouragement of this circularity in her work is not simply Browne's way of exploiting the fascination of things that turn curiously back upon themselves like Möbius strips or M. C. Escher's staircases. Rather, she embraces what many have described as the crux of the postmodern crisis of meaning: the phenomenon of reflexivity. Inherent in the dynamic between observer and observed, reflexivity is the inescapable condition in which reality and identity reflect one another. Since the late 1960s acknowledgement of reflexivity has led to the assertions that no truth can exist independent of the language employed to articulate it, that concepts such as human nature and common sense are culturally contingent, and even that empirical understanding is always influenced by operative paradigms. Significantly, such assertions are themselves encompassed by reflexivity, and so self-consciousness has ensconced itself in contemporary discourse as never before.

Worry (necklace), 2004
fine silver, sterling silver, vitreous enamel
21 1/2 x 7 x 1/4"
Photo: Ralph Gabriner



Collection B 108 (brooch with display), 2001
sterling silver, hand-painted photos, stainless steel, paper, Riker's mount
6 1/2 x 8 1/2 x 1 1/2"

Touch (brooch), 1998
sterling silver, 18k gold, photos, plastic
5 x 2 x 1/2"

Squeeze (brooch), 1998
sterling silver, photos, plastic
6 x 2 x 1/2"

Grab (brooch), 1998
sterling silver, photos, plastic
6 1/2 x 2 1/2 x 1/2"

By carrying the rigorous process of recording data to a farcically pedantic extreme in her jewelry, Browne tacitly questions the credibility of classification as a means of capturing reality in other contexts as well.

While Browne's work acknowledges the quandary that reflexivity has generated in contemporary thought, her confrontation of the problem has largely been through historical analyses. The series "Sensum/Sensorium," for example, examines early classificatory systems in the natural sciences, focusing on entomology and especially lepidopterology. A later series, "Daily Confidential," observes the construction of morality, notions of decorum, and the sense of the boundaries between public and private in 1950s America. Only in her most recent series of jewelry, which involves digital representation and relates to issues of virtual reality, has she directly addressed the present context. Together these series suggest glimpses of disparate historical and cultural instances of reflexivity—of perceiving reality as a reflection of identity—but, significantly, Browne has not adhered to anything like a consistent method in moving from one to the next. Each of the series addresses ways of looking, but in more of a fanciful, even poetic, fashion than in the objective terms of a science. The overt subjectivity in what otherwise presents itself as analysis is perhaps the most interesting aspect of Browne's work, since it exemplifies rather than simply comments upon the self-consciousness of contemporary inquiry.

"Sensum/Sensorium," the series of insect-shaped pendants, rings, and brooches that Browne began in the late 1990s, invokes through its Medieval Latin title the musty scent of archaic scientific tomes. The reference to a stimulus and the sense organ that perceives it indicates the works' concentration on the physical grounds of perception, but it also provides a loose analogy to the taxonomical practice of describing organisms through Latin names for genus and species. This analogy segues naturally into the visual aspects of the works, some of which represent not only butterflies, moths, and beetles, but entomological specimens neatly pinned and properly classified. The impetus to the series was a sculpture that Browne began and ultimately dismantled a decade earlier: a vitrine containing constructed butterflies with hand-painted photographs for wings. Spawned from a long-standing interest in natural history museums, the earlier sculpture adopted a decidedly unromantic view of butterflies in which sentimental response to their beauty was subordinate to consideration of their significance as data. Browne revived this feigned scientific attitude in the "Sensum/Sensorium" works as part of a more deliberate reflection upon observation and meaning.

The natural history specimen display implies confidence that an underlying order of the world is inherently and entirely representable: that reality can be comprehensively charted in all its complexity through exhaustive identification and collection of individual specimens that represent general

Oh My! (ring), 1998
sterling silver,18k gold, 24k gold, photos, mica
2 1/4 x 2 1/2 x 1 1/2"

Whisper (ring), 1998
18k gold, pearls, photos, plastic
1 1/2 x 1 1/2 x 1 1/2"

Tell Me (ring), 1998
sterling silver, 18k gold, 24k gold, photos, plastic
2 1/8 x 2 1/2 x 1 3/4"

Suddenly (necklace), 1999
sterling silver, copper, enamel
21 x 1 3/4 x 1/2"

categories. The specimen display is a product, along with taxonomy itself, of the Age of Enlightenment, a period in which supreme optimism characterized empirical studies. In her "Sensum/Sensorium" works, Browne refers directly to this optimism by mimicking the era's meticulous cataloguing. Some of the insect-shaped brooches form a sub-group, the "Collection" series, and are provided with storage boxes in the form of actual Riker specimen mounts, on the backs of which Browne has dutifully recorded the "specimen's" genus, species, date, and place of collection. That this information actually refers to herself as artist, to the model who posed for the photographs of eyes that compose the insects' wings, to the date of the work's completion, and to the place where the photograph was taken is more than gratuitously humorous. By carrying the rigorous process of recording data to a farcically pedantic extreme in her jewelry, Browne tacitly questions the credibility of classification as a means of capturing reality in other contexts as well.

The logic of the specimen display implicitly incorporates the notion that reality is in a sense transparent to the penetrating eye of science: that nothing can escape the scrutiny of empirical observation and therefore that looking in a careful and systematic manner is the equivalent of knowing. It also, and more importantly, rests upon the conviction that the observer is capable of occupying a detached and disinterested position in relation to the phenomenon under observation. In empirical investigation the subject's absolute separation from the object provides the guarantee of objective analysis: of the study of an object unadulterated by subjectivity. While Browne's "Sensum/Sensorium" necklaces, rings, and brooches seem to endorse these convictions by adopting quasi-empirical collecting and cataloging practices, several key points about the works hint at skepticism. The most obvious is the application of the hand-painted photographs of sense organs to the insect wings. Evocative of the markings on some creatures that ward off enemies by mimicking large and dangerous predator eyes, these images immediately suggest an apotropaic function that in jewelry could be traced back to ancient talismans worn as protection against the evil eye. In Browne's works, the images of hands and ears on beetles and moths seem to reject haptic and aural investigation by mirroring it back to the observer, and

Thrill (brooch), 2002
fine silver, sterling silver, enamel
4 1/4 x 1 3/4 x 1/2"

Double Trouble (brooch), 2002
fine silver, sterling silver, enamel
1 7/8 x 4 3/4 x 1/5"

the eyes on butterflies suggest not a yielding to the penetrating empirical gaze but a determined return of it in the way that hard surfaces echo the squeaking of bats.

Less obvious, though perhaps even more important as a hint of Browne's skepticism about the significance of specimens vis-à-vis reality, is the simple fact that her works are jewelry. This means of course that, unlike actual scientific specimens and, moreover, most works of art, they are not destined to spend eternity in a rigorously controlled atmosphere. The desire to preserve objects beyond the influence of touch and the elements, whether these objects be natural organisms drenched in formaldehyde or paintings displayed in the vacuum behind red velvet cordons, is logically connected to belief in the objectivity of meaning: the conviction that meaning is immanent to objects, resting within them in a state of purity so long as those objects themselves remain pure. Browne toys with this notion in her "Collection series" brooches, but does not give objectivity the last word with her pinned and tagged butterflies. Their storage space is the Riker mount, but they are not restricted to serving as mere specimens. Unlike their organic counterparts in an entomological display, they can leave that abstract realm in which their significance is assured by their inertness—their status as consistent and reliable signifiers of the class of objects to which they belong—and enter a world of shifting contexts. In their life as jewelry rather than pseudo-specimens, Browne's insects are in a sense revivified. They lose their absolute status but gain an infinite potential as their appearance changes in relation to variables such as the light around them, the color of the clothing to which they are pinned, and the angle at which they move through space.

More significant than these various material influences over appearance is the fact that jewelry qua jewelry—jewelry that actually serves as personal adornment rather than merely refers to that potential—is contextualized by its association with a wearer. Browne views this contextualization as important enough to warrant the description of jewelry as an intrinsically collaborative art. Her works, she observes, are worn by individuals who select them as portrayals of personality, implicit signifiers of the self. This signification operates in two directions simultaneously. Jewelry has, no doubt, always served first to represent the self to the self: to create an image for oneself, whether or not that self-image is justified or merely the product of desire. At the same time, jewelry is generally a very public article, and its use as a signifier is consequently linked to the construction of a persona as well. This public face, both consciously and unconsciously formed, is nothing less than the

The dual signification performed by jewelry—the simultaneous representation of the self to the self and of the self to others—is, of course, intimately connected to notions of the public and the private.

Rapture (bracelet), 2003
fine silver, sterling silver,
vitreous enamel
7 x 7 x 1/2"
Photo: Ralph Gabriner

subjectivity that one presents to the world. When situated within it and consequently when drawing a significant part of its meaning from it, jewelry cannot maintain the impression of separation from subjectivity. It cannot match the illusion of objectivity and transcendence that is constructed for a sculpture when it is sequestered on a museum pedestal or for a natural specimen when it is preserved in an airless vitrine beyond the meddling of time, the elements, and, ostensibly, human agendas.

The dual signification performed by jewelry—the simultaneous representation of the self to the self and of the self to others—is, of course, intimately connected to notions of the public and the private. Intrigued by the relationship between these representations, Browne made it one of the principal themes of her next series, "Daily Confidential," which she began in 2001. Although inspired partly by today's gossip-media obsession with the ill-advised romances, thinly concealed philandering, and failed marriages of contemporary Hollywood stars, the series appropriates its imagery from black-and-white staged photographs accompanying the scandalous stories in a 1950s magazine called *Secrets*. Part moral admonishments and part cheap thrills, the stories present apparent glimpses of private experience behind a communal image of mid-twentieth-century American decorum. For Browne, they betray a reflexivity in which reality is mirrored back not merely through a positive self-image but also through "shocking" transgressions that prove the rules of normalcy. The sense of reality, after all, is never so keenly felt as when

contrasted with obvious instances of the unreal. The images in *Secrets* now seem to us strategic inversions of a socially constructed reality: reflections of the dangers inherent in departing from that shared reality to indulge in the errors of a privately formed sense of right and wrong.

Browne's point in lifting photographs from the steamy pages of *Secrets* is, of course, to insinuate that the private experiences held up as bizarre violations of moral reality are, after all, only representations: no more nor less absolute than the image of reality that they seem to transgress. By removing the contrived photographs from the context of the magazine and incorporating them as decals into her enamelware jewelry, Browne exposes their ambiguity. The brooch *Double Trouble*, for example, incorporates two slightly different details from the same magazine illustration, setting them within the apparent lenses of a pair of flashy, rhinestone-studded 1950s glasses. This allusion constitutes a tacit appeal to the viewer to look carefully at the images. This looking, however, will in itself do little to resolve their ambiguity. Do the images in the lenses reveal a woman's betrayal of her husband through a sapphist tryst? Are they about a third party's words of innuendo carefully dropped to drive a couple apart? Do they record the scheming of a would-be matchmaker? The viewer's inability to separate the real situation from erroneous suppositions disrupts the sense of straightforward looking and draws attention to the role of interpretation, of subjective analysis, in understanding the photographs. Free from the code that governs them in the context of the magazine—though not entirely free from the framework for reality in 1950s America—the images in the "Daily Confidential" brooches, necklaces, and pendants seem unstable projections of a subjective sense of the real.

And what of our contemporary lenses for perceiving the real? If reflexivity prevents a purely objective perspective on anything, including reflexivity itself, then only hubris can blind us to the influence of subjectivity when it comes to our own perception of reality. The logic of reflexivity compels us to assume that our view of the real is imperceptibly distorted through the same kind of interference that we believe has existed in other periods: hence the self-consciousness that characterizes our contemporary descriptions of the real. In the art world since the 1970s this self-consciousness has betrayed itself in numerous facets of practice and theory, but perhaps most overtly in the concept that representation reveals not the real in any objective sense but only more representation. In her latest series, Browne has played with this postmodern concept, delving into the use of digital technology and addressing aspects of virtual reality to create what she describes as "fakes of fakes." These recent enamelware pieces are laid out as conventional jewelry forms but with the provocative twist that the gems are produced from digital photograph decals of rhinestones: representations of those notorious representations of diamonds. This strategy wittily captures the skepticism toward representation and reality that we take as evidence of our advancement over the more naïve worldviews of the past.

The viewer's inability to separate the real situation from erroneous suppositions disrupts the sense of straightforward looking and draws attention to the role of interpretation, of subjective analysis, in understanding the photographs.

Browne's newest works are simultaneously real jewelry and fakes of fakes: their reality is experienced as the reciprocal of their falseness. Although the future will adopt its own lens for looking at our times, no doubt to most contemporary eyes these works epitomize the look of our age.

Glen R. Brown is associate professor of art history at Kansas State University.

Square-cut Aqua Solitaire from "Rhinestone series," 2006
fine silver, sterling silver, vitreous enamel
2 1/4 x 2 1/4 x 1/2"

Hoss Haley

Finding Voice in the Heartland

by Anna Fariello

From his two-story corner studio located in an industrial section of Asheville, North Carolina, Hoss Haley merges an aesthetic style and artistic identity that is an amalgam of past and present, dreams and frustrations, relaxation and anxiety. Over the last century, such dualities would have held an oppositional tension, but in today's milieu of fluid values, one can create a lifestyle—and work—that retains desirable elements from the past, while simultaneously retrofitting them for the future.

As an artist, Hoss Haley's past afforded him experiences that have fueled his current artistic pursuits. His upbringing on a farm in the flatlands of western Kansas put him in touch with metal at a very early age. While still a teen, he learned to weld farm equipment and to machine metal with precision. Mastering the practical side of technique, Haley was able to hone his skill while relying on a playfulness that resides in every child's heart. His treatment of metal as an expressive medium came about soon after high school, when he was offered a job by a former high school teacher who ran a local ornamental iron shop. There, while constructing stair railings, Haley learned to work efficiently and to fit metal to architecture. His mentor introduced him to ABANA, the Artist-Blacksmith's Association of North America, and Haley devoured images and articles in organizational trade magazines.

Without conscious intention, Haley moved along a path that closely followed the traditional route of a smith's education. Having completed an apprenticeship with his high school mentor, he ventured far from home, like a journeyman, to find and learn the skills he wanted to master. While still in his twenties, Haley attended his first blacksmithing conference, where he realized that a revival of blacksmithing was in full swing. Enamored by the aesthetic possibilities, he entered the world of professional metalwork and set out to learn what he could. At the conference, he met Tom Joyce, a master smith and future MacArthur Fellow. In the mid 1980s, Haley moved to New Mexico to work with Joyce where, for the next six years, he was employed full-time as an assistant smith, producing hardware, railings, and other architectural elements.

Field, 2005
steel, enamel paint, patina
26 x 18 x 4"
Photo: Ken Pitts

In spite of the trappings of tradition, Hoss Haley never allowed his work to be bound by restrictions dictated by the perceived rightness of blacksmithing technique. In the 1980s and 1990s, under the banner of technical purity, such notions were promulgated by an ongoing debate fueled by such influential and outspoken smiths as Francis Whitaker. Creating ideological divisions within the field, the Whitaker camp held fast to tradition, eschewing the use of more modern

Motion, 2004
Charlotte Area Transit System,
Huntersville, NC
enamel paint and patina on steel
72 x 60 x 2"
Photo: David Ramsey

Glove Sphere, 2000
cast iron
diameter 36"
Photo: Ken Pitts

methods like arc welding, in favor of older joinery techniques like forge welding. While Haley created traditional forge welds for Tom Joyce, he approached his own work with daring and a willingness to utilize whatever means necessary to achieve his expressive goals. Working nights and weekends on personal work, Haley set out to achieve artistic independence and develop a metalworking style all his own. For another five years, he lived and worked in New Mexico in a studio shared with fellow smith Peter Joseph. In a recent interview, Haley mentioned that, during this period, the forged line no longer satisfied him. Having mastered the linear vocabulary of traditional blacksmithing, he began to seriously explore the nuances of volume and mass. Working in sheet steel, he made bowls and other vessels and experimented with rust finishes, departing dramatically from the mainstream milieu of American blacksmithing.

Hoss Haley's path to aesthetic maturity and his West Asheville studio emerged after he completed a three-year residency at the Penland School of Crafts from 1997 to 2000,

His reliance upon exposed construction celebrates the act of making and underscores his interest in a handwork ethic.

White Sphere, 2003
enamel paint on steel
diameter 36"
Photo: Ken Pitts

and a short-term stint in the Arts/Industry program at Kohler, Wisconsin in 1999. Both residencies validated Haley's "urge" to investigate volumetric space and mass. During the three years of his residency, "I did all kinds of stuff...big stuff, little stuff, forged stuff, carved stuff, concrete, and carved some wood," says Haley. From this period of free experimentation, a new vocabulary evolved, blending authentic tradition with aesthetic risk-taking and driving ambition. By 2000 Haley had mastered a broad array of ironworking techniques—including forging, sinking, and casting—and had developed innovative approaches to surface treatment and patination. His concern, however, hinged on feeling confident that he had mastered his own voice in what he describes as "that place in between, in between random and control."

In a burst of inspiration, Haley narrowed the field of his vocabulary and began creating a series of spherical forms, stripping away previous motifs that referenced the figure, machinery, and the landscape. By focusing on the sphere, the

artist eliminated superfluous imagery to hone his artistic voice. *Glove Sphere* (2000) was an early piece in this series, cast in iron at the Kohler plant in Wisconsin. Thirty-six inches in diameter, the original form was created from protective gloves discarded by Kohler workmen. When Haley first discovered the factory dumpsters full of cast-off gloves, they appeared indistinguishable from one another. But as he assembled his burnout model, he began to notice their individuality. Upon closer observation, the gloves revealed subtle information about the wearer. One workman was missing a finger, and his unused fingertip was neatly folded inside each glove. Such intimate discoveries contributed to the rightness of the artist's path, where beneath seemingly indistinguishable, mass-produced forms lay a hidden individuality.

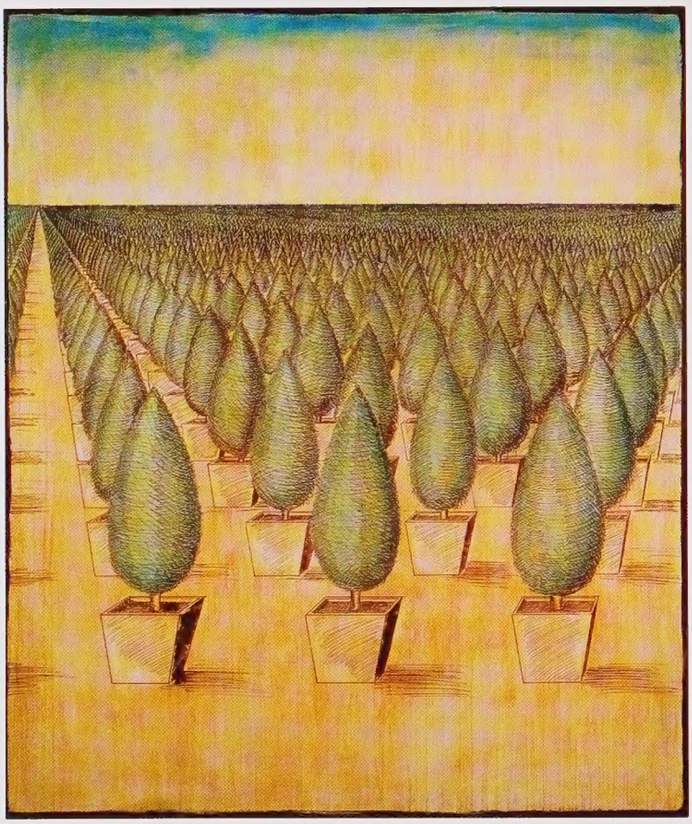
In *White Sphere* (2003) Haley defines volumetric form with an economy of less. The interior space is contained with a few arcs of metal, allowing the regularity of the spherical form to visually complete itself. His approach to this series is like a gestural drawing, a few quick strokes define the form. In *White Sphere*, Haley exaggerates construction by using oversized rivets that stand out against an otherwise smooth surface. His reliance upon exposed construction celebrates the act of making and underscores his interest in a handwork ethic. As an artist, he embraces both the material and scale of industrial process. Haley recalls:

> I grew up around these grain elevators. Formally, they are fantastic and yet they were based in the purely functional. The closer I looked at industry, and what I've always loved about art from earlier cultures, is a pared-down simplicity. It hadn't been around long enough to become baroque. It was pure essence. I think industry (before World War II) had that, this purity...and I did a lot of work based on industry and industrial imagery.

To create graceful bends in unyielding, industrial-strength,

Green Sphere, 2003
steel, enamel paint
diameter 48"
Photo: Ken Pitts

Installation view of four paintings
Lowes Corporate Headquarters, Mooresville, NC
steel, enamel paint, patina
each 72 x 60 x 2"
Photo: David Ramsey



Trees, 2004
Lowes Corporate Headquarters,
Mooresville, NC
steel, enamel paint, patina
72 x 60 x 2"
Photo: David Ramsey

one-quarter-inch thick sheet steel, Haley developed and built a one-of-a-kind press. He describes the press in terms of its force and considers it an extension of himself: "If I could hold a piece of metal and mold it in my hands, that's how the press will do it," states Haley. "As opposed to a machine that works with finite control, I tried to retain a worked-ness similar to hammer blows." In designing and building the press himself—and, moreover, in conceiving of its effect in terms of human action—Haley maintains a physical closeness to the work. Using this unique press, Haley could evenly shape resistant sheet into a graceful arc. *Green Sphere* (2003) is made from curved overlapping strips that meet at intervals where rust defines the intersections. The finish used on *Green Sphere* celebrates metal in its natural state, allowing oxidation—albeit controlled—to emphasize the roundness of the form.

Haley's interest has so often focused on the finish put onto his pieces that he has sometimes abandoned form altogether in favor of continued surface experimentation. This led him to

Seeing beauty in the simplicity and stark contrast of horizontals and verticals influenced his later work.

make a series of paintings in which he developed a metallurgical technique to exploit the natural patination of metal. Haley comments:

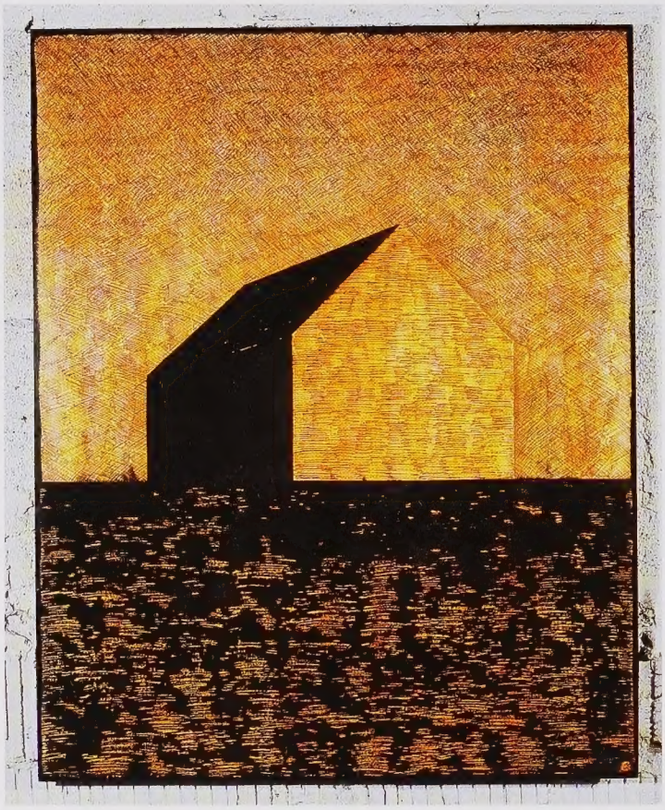
> My interest in the paintings grew out of how I treat the surface on the three-dimensional pieces. I realized that often the success of the piece, in my eyes, hinged on that surface treatment. That was the aspect where I had the least amount of control. It's where I can really have this give and take with the work.

Haley coats large flat sheets of steel with white enamel paint, much like a painter applies gesso to canvas. After allowing the surface to dry, he goes back and scratches through the paint to expose the metal beneath. In 2004 Haley completed a series of four such paintings for the Lowes Corporate Headquarters in Mooresville, North Carolina. In *Trees* (2004) he created a deep spatial world filled with rows of identical potted plants. While quite literally fulfilling the sponsor's desire to see their product portrayed, Haley has, at the same time, wryly commented upon corporate influence in America. Like Malvina Reynolds's "houses made of ticky-tacky" popularized by Pete Seeger's 1960s folk song, Haley's stylized landscape is filled with standardized trees, grown according to formula and potted in equal-sized containers. Thus, such national brands have succeeded in stripping the very essence of what is natural from these corporate botanicals to create a manufactured vision of nature.

Hoss Haley's commitment to the rural experience includes a respect for nature and what Appalachian scholars refer to as a *sense of place*. During a recent interview, he told of the many hours he spent each summer circling a combine round and round a flat Kansas wheat field. His unending, hours-long view of the horizon was punctuated by the intermittent verticality of grain elevators, each defining a community of farmers and neighbors. Seeing beauty in the simplicity and stark contrast of horizontals and verticals influenced his later work. The hours given over to producing the abundance in America's breadbasket forms the core of his concern for serious work and commitment. He talks about losing himself in the monotony of such repetitious work, entering into a kind of trance of the imagination, akin to making art. As a consequence of seeing the relatedness of his past experience to his present pursuits, Haley began experimenting with working methods that generate this mental state, such as using hatch marks and obsessive scratching to make a series of paintings.

The painting *Furrow* (2005) most closely follows the landscape of his youth. Here, the viewer encounters a horizontal expanse, measuring a full eight feet across. Divided evenly across the surface are half a dozen furrows that emerge from the foreground to converge at a single point along the distant horizon. Creating this piece must have been a lot like plowing the field portrayed; to depict the receding furrows Haley painstakingly marked through the enamel ground with thousands of hatch marks. He can later read these marks as

Furrow, 2005
steel, enamel paint, patina
30 x 96 x 2"
Photo: Ken Pitts



6:30 a.m., 2005
steel, enamel paint, patina
60 x 48 x 2"
Photo: Ken Pitts

forms made from steel and concrete. Like two upright sentinels, the twin pieces flank the entrance to a private garden, lending symmetry to the environment. With their dark, vertical surfaces, they appear as massive trunks left from a virgin forest. Haley mentions his good fortune in their placement. These were not site-specific pieces, but were works shown and sold through a gallery. He bemoans the usual loss of artistic control over placement of his works. Such concerns have led him to seek commissions for site-specific pieces.

In 2004 Haley installed his first piece of place-based public art. Standing five-and-one-half-feet tall, *Motion* (2004) is an oversized wheel and axle form placed—on end—on the corner of a comfort station lot at a transit facility outside of Charlotte, North Carolina. *Motion* is a loose interpretation of a wheel; the artist claims its inspiration was less a direct reference to linear movement and more about the motion of gathering. The shape of the form itself is made by accumulating material and winding it around a core to create mass and volume. *Motion* is at once a wheel and a spindle, with references to a fast-paced life gathered up with its own history. The gathering metaphor extends to the community's history as well; now a prosperous banking community, Charlotte's past is rooted in industrial cotton mills.

In some ways quiet-spoken, Haley nevertheless pushes at the outer edges of his medium and his aesthetic.

evidence of his state of mind:

> Sometimes I'm tired; sometimes I'm looser, sometimes you can tell when I am starting to kind of rush it...I'll start to lose the line, so then I have to straighten it up again, which is just like farming. You get kind of sensitive to how the rows are going.

Similar concerns are evident in a five- by four-foot painting of a stylized house, titled *6:30 a.m.* (2005). The childlike house form is emblematic of a romanticized past, while its title is a reminder of the harsh reality of farm work starting at daybreak. Haley's approach to surface and subtlety of form is brought together in *Field* (2005). In a piece smaller than most, only two feet square, the artist has barely bent three small sheets of metal and connected them with a riveted brace. Allowing oxidation to do its work, the coloration of Haley's work will change over time, giving over artistic control to the slow evolutionary forces of nature.

Windbreak I and *Windbreak II* (2005) are mammoth, ovoid

Hoss Haley is currently working on four public commissions that fill his studio with work in varying states of progress. For a volumetric sculpture that will be installed adjacent to the new Mecklenburg County courthouse in Charlotte, he begins with a plaster model of a form that will be shaped from bronze sheet. To scale up to full size, the white plaster is overlaid with a grid marked in black lines that bend over and around its three-dimensionality. For the Charlotte Area Transit System, Haley is working on five bronze benches that he hopes will provide commuters with a place of rest and reflection.

In some ways quiet-spoken, Haley nevertheless pushes at the outer edges of his medium and his aesthetic. Risk is a hallmark of his work and he is ambitious in his expectations. Departing from his tried-and-true work in sheet metal, Haley is

working on his largest piece to date, a 120-foot pergola made of stainless steel. The pergola will be installed, along with a bronze fountain, as part of the re-design of Asheville's Pack Square. At various workstations in his studio, each piece stands with its own presentation-size maquette sited in an imaginary landscape. Throughout the range of Haley's work—constructed sheet sculptures, cast bronze forms, paintings on metal, and the newest work in stainless steel—his artistic relationship to metal remains consistent:

> I believe that there is some personality in the material and, ultimately, [working metal] is more of a collaboration. I never feel like I am mastering the metal. It's like getting in there and trying to come to some sort of understanding.

Hoss Haley is an artist whose career has circumvented the prescribed route to success via America's urban centers. Instead, he has traced a path through America's heartland, from the agricultural Midwest, to the far Southwest, to the rural South. Popular imagery has maligned such places, from the banality of Andy Griffith and buffoonery of the Beverly Hillbillies, to the fear and loathing inspired by the cinema classics *Easy Rider* and *Deliverance*. An outsider's view, these images are clouded by assumption; yet such stubborn iconography persists. From the inside, however, rural America exudes a familiar *sense of place* that forms the cornerstone of personal and community identity. It is here that sculptor Hoss Haley has found his creative voice. For him, creativity is a place-based experience, where the rural landscape, a faith in nature, and the physicality of activity form the core of his aesthetic. ◘

Anna Fariello is director of Curatorial InSight and Visiting Associate Professor at Western Carolina University, where she is documenting the region's historic craft revival.

Windbreak I and *Windbreak II*, 2005
steel, concrete
each 102 x 36 x 36"
Photo: Ken Pitts

Björn Weckström

Sculpting in Miniature

by Niki Kavakonis

"A piece of jewellery is like a miniature sculpture with a human background."
— Björn Weckström

The business card reads "Björn Weckström, scultore, prof.h.c." "Prof.h.c." because in 1986 Weckström was awarded, by the President of Finland, and upon recommendation by members of the Academy, the title of an honorary professorship. "Scultore" because the master artist considers himself first and foremost a sculptor, even though his greatest renown has been in jewelry. And "scultore" appears in Italian, not Finnish or English, because since 1979 Björn Weckström has maintained a residence and workshop in the countryside of Pietrasanta, Italy. This is where he works and creates the models for his sculptures, large and small.

The sculptural aspect of Weckström's jewelry is not limited to his approach, but extends to the process itself. Unlike the majority of jewelers who work in the lost-wax method, Weckström carves the models for his jewelry out of plaster. Plaster is also the material with which he builds the models for his large-scale bronzes.

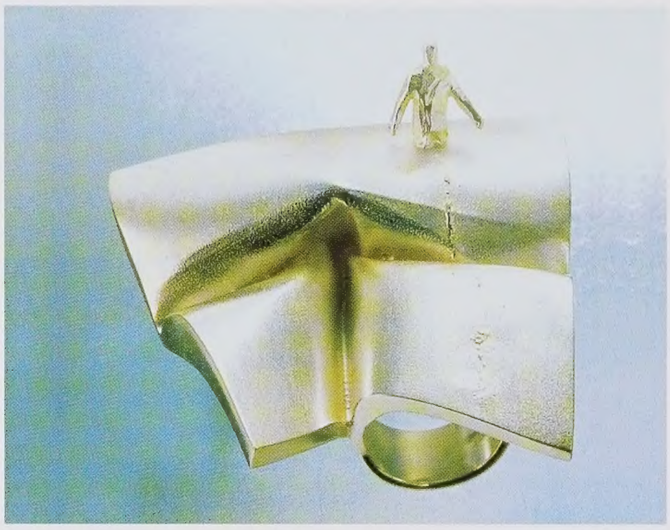
Neptune's Cave (necklace), 1968
gold, aquamarine

Plaster is not just a comfortable derivative of his sculptural process, it is also the material of choice for his jewelry models. He prefers its sharpness and precision, which wax lacks. Whereas wax is susceptible to heat and is easily malleable, plaster will retain its shape forever.

Weckström carves the plaster with a surgeon's knife, which allows him the freedom of a variety of textures, from smooth scallops to the ripples and bumps his "Lapp gold" is famous for. He does no sketches beforehand: sometimes there is an idea already in the master's mind, at other times he lets his hands make the aesthetic decisions.

Over the years, artist Björn Weckström has stood both with and in opposition to the times. His most distinct contribution has been the development of the roughly textured "gold nugget"-inspired surfaces, which he introduced at a time when smoothly polished gold was *de rigueur*. During the late 1950s and early 1960s, the Lemmenjoki River in Lapland, Finland, began to emit many finely formed golden nuggets. Like many artists of his generation, Weckström traveled to Lapland to

Menelaos (necklace), 2002
gold, smoke quartz cut by
Bernd Munsteiner



commune with nature, but it wasn't until a client from the region brought him some nuggets that he found his inspiration. The rough-hewn crevices of the nuggets, formed the way the earth shaped them, appealed to the artist's visual language.

While he had found his signature gold form, other contemporary ideas began to find their way into his sculptural jewelry, including an early interest in kinetics and the movement of parts. Inspired by Salvador Dali's jewelry sculptures, Weckström wanted to make jewelry that moved, but was wearable. For his *Living Wall* (1963), a one-of-a-kind necklace preceding the stationary *Neptune's Cave* of 1968, Weckström worked with a clockmaker to create a modified watch

While the lower material cost of the silver allowed Weckström to develop larger, more dramatic forms, he also felt that, by integrating the tiny figures into the pieces, the "jewelry could be an environment where the spectator could take a fantasy tour."

mechanism that was set to 40 minutes rather than 24 hours; it moves two gold pieces with raw tourmaline crystals up and down very slowly. Weckström recalls that there were six or seven pieces from the same series, all with moving parts controlled by watch mechanisms. All of the works sold, and, scattered to the ends of the earth, their provenances are no longer entirely known.

Almost more famous for his work in silver than his gold designs, Weckström began what has come to be known as the "space silver" series in 1969. In this series, the figural form begins to take expression. While the lower material cost of the silver allowed Weckström to develop larger, more dramatic forms, he also felt that, by integrating the tiny figures into the pieces, the "jewelry could be an environment where the spectator could take a fantasy tour."[1] *Galactic Dance* is a minuet between two figures, while the ring *Jaal's Walk* (1969) includes a landscape that projects along the wearer's hand. Many of the figures in Weckström's work from this time have unusual names: Darina, Gonda, Brukka, Jaara, Igol. They are all characters from science fiction books and a space opera titled *Aniara*,[2] which also found physical representation in 1974. In the bracelets *Moon Bridge* (1969) and *Talk between Stanford and Armstrong* (1969) the space references have become more universal.

top to bottom
Jaal's Walk (ring), 1969
silver

Icarus (ring), 1969
silver

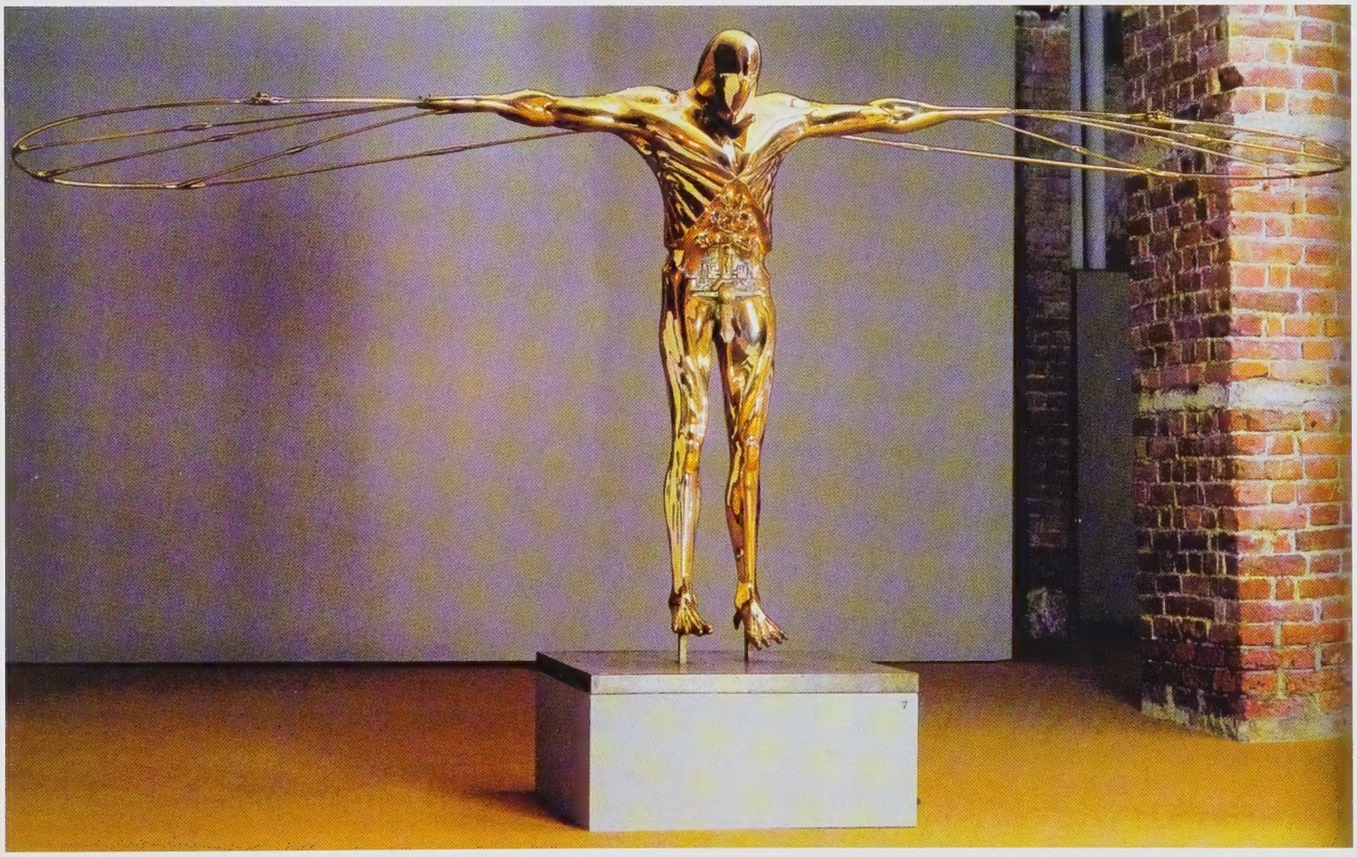
Moon Bridge (bracelet), 1969
silver

Discussion About a Woman, 1972
bronze
9 7/8 x 7 x 5 1/2"

Once, during the period when conceptual art dominated the art world, a museum curator admonished Weckström for the unfashionable prevalence of the human figure in his work, commenting, "We don't work like that anymore." Weckström replied, "One man does."[3]

Indeed, an identification with the figural form and a preoccupation with the relationship between man and machine has pervaded Weckström's work, whether in his miniature pieces, or his larger bronzes, such as *Discussion About a Woman* (1972) or *Narcissus* (1985). Narcissus gazes, not into a pond, but into a reflection of his own making, a television set. Transfixed, his subtle transformation has already begun, not into the flower that has become his namesake, but cold, steel machinery.

Perhaps it is the Italian environment, rich with its historical examples of the depiction of mythological pursuits between men and gods, which has fostered Björn Weckström's interest in mythology. One myth in particular, that of Icarus, the man who flew too close to the sun and crashed violently to earth, has appeared frequently in Weckström's *oeuvre*. In a series of large-scale bronzes, the full cycle of the theme is developed, from



Icarus, 1980
bronze
78 3/4 x 177 x 31 1/2"

Icarus (1980), helmeted head bowed and winged arms spread out in full glory, to *Flying Icarus* (1999), and finally *Fallen Icarus* (1985), whose headless, armless, and footless torso lies broken, a constant reminder of the perils of ambition. The *Icarus* ring, the first "space silver" piece that Weckström designed in 1969, represents the ill-fated hero already crashed to earth and caught in its crevice.

There is, ultimately, a personal identification with the myth. Weckström has described its allure as "the beauty of the myth, man trying to reach his limits, searching for identity... hubris, hope, man's will to surpass himself, (the) need for identity at any price."[4]

Between 1971 and 1973 Weckström began investigations into a new material for his large sculptures: acrylics. Originally a response to the noisy, kinetic art made popular at the time by Tinguely, Kovac etc.,[5] Weckström felt the need to create something immobile, permanent, and calm. His objective was to make objects that "floated" invisibly in acrylic cubes perched atop pedestals. Particularly effective in dim light, when the pedestals seem to disappear, and lit from within with colored lights, the suspensions, as in *Army* of 1972, glow with a Zen-like peacefulness.

Working with a progressive acrylics company in England, Weckström encased some jewelry pieces in acrylic cubes for desktops. They now sit proudly on the desk of the president of Lapponia, Marja Usvasalo. Both pleased and fascinated with the acrylic suspensions, Weckström began investigating its use for his wearable jewelry collection, and it is these pieces of "space silver" that have become some of his most highly prized designs. Encased and attached to their silver counterparts, the acrylics, filled with ink-colored bubbles, as in *Kilimanjaro* (1974) and *Totem* (1975), provide a spatial "bridge" between the solidity of the silver and the space around. The bubbles themselves were an unintentional by-product of the acrylic-forming process. Weckström experimented with injecting ink into the pockets of air and the bubbles, usually blue with hints of green, but sometimes, and more rarely, red, have become the highlights of the acrylic "space silver" pieces.[6] They lend a touch of randomness and uniqueness to an otherwise mechanical production process.

Both pleased and fascinated with the acrylic suspensions, Weckström began investigating its use for his wearable jewelry collection, and it is these pieces of "space silver" that have become some of his most prized designs.

Fully three-dimensional, the "space silver" pieces featuring acrylic are frequently of considerable size, and their translucency and form can be enjoyed from either side. In

Whistler, 1989
bronze
27 1/2 x 4 3/8 x 4 3/8"

Planetoid Valleys (necklace), 1969
silver

Totem (necklace), 1975
silver, acrylic

Spectra (necklace), 1974
silver, acrylic, light

Frequently labeled "a lone wolf of an artist who swims against the current rather than with it," Weckström's innovations in gold surface texture, acrylics, and the integration of sculptural and figural forms are now commonplace within art jewelry.

keeping with the ideas present in the original lit acrylic sculptures, Weckström even went so far as add a light to the necklace *Spectra* (1974).

The most legendary of the "space silver" designs with acrylics is *Petrified Lake* (1971), which was worn by Yoko Ono in 1972, when she and her husband John Lennon appeared on an episode of the "Dick Cavett Show." This exposure increased the repute of *Petrified Lake* and other "space silver" designs significantly.

Most celebrated, however, are the "space silver" necklace *Planetoid Valleys* and its bracelet counterpart *Darina's*. Originally designed in 1969, *Planetoid Valleys* came to experience international fame when it was chosen by the then little-known director George Lucas to be worn by the character Princess Leia Organa in the final awards ceremony scene of the 1977 film *Star Wars*.

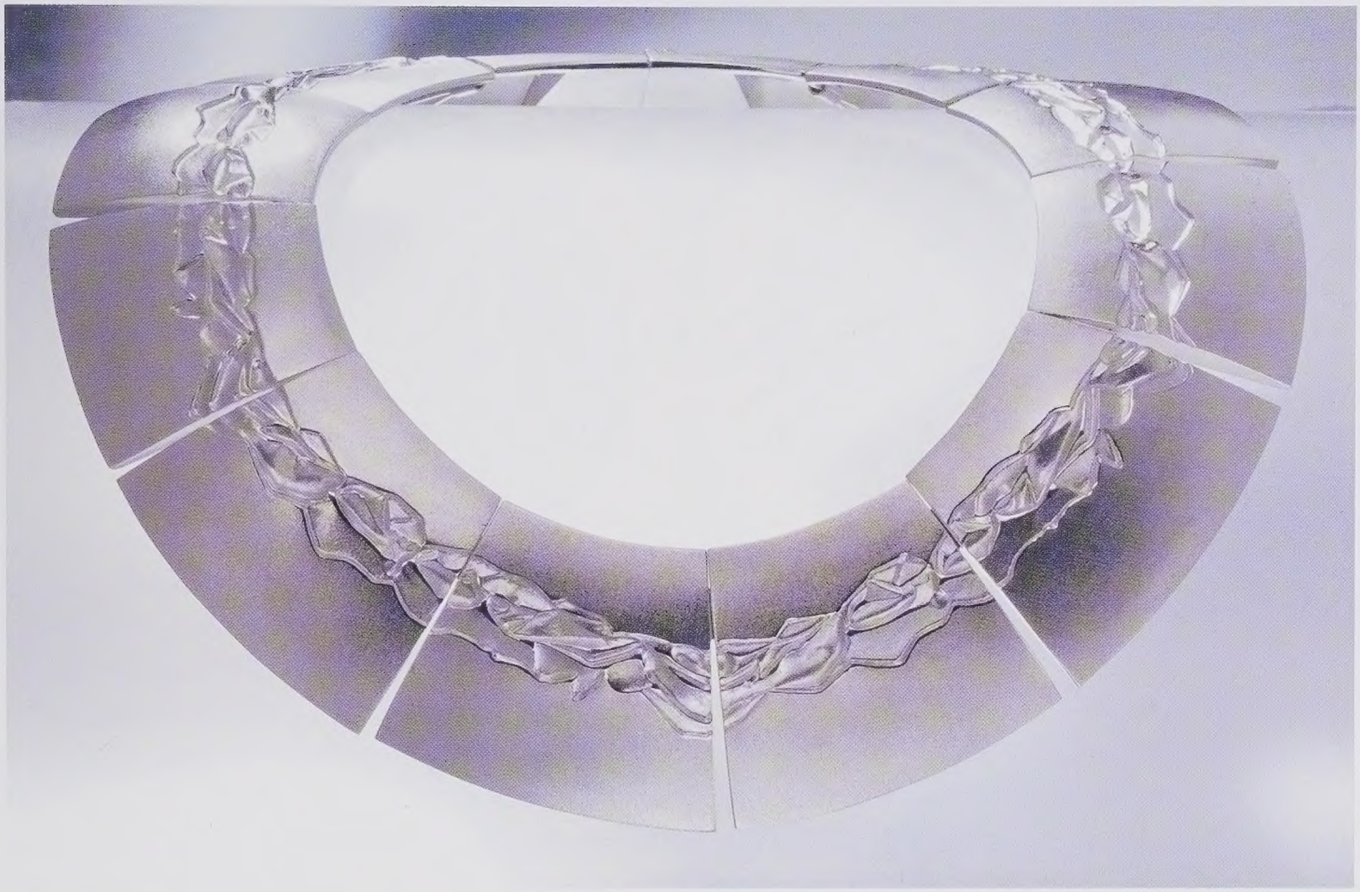
The sculptural content of Björn Weckström's jewelry designs is pervasive, and one artist has been a constant inspiration to him. In 1965 Weckström designed a gold bracelet, featuring pyrite in its natural form, titled *Ode to Henry Moore*. Weckström admires the British sculptor's sense of volume and space and ability to create tension in his forms. Within Weckström's own work, the greatest semblance to Moore's hollowed forms can be seen in the *Whistler* (1989) (later enlarged as the *Whistling Helsinki Resident*, 1995) or *Fazer Rooster* (1991). During the summer of 2005, after the opening for the *Northern Lights Exhibition featuring Björn Weckström*, the Finn had the opportunity to visit the largest collection of Moore's plaster models, currently housed at the Art Gallery of Ontario, Canada. The opportunity to study Moore's original plaster models was one of the highlights of Weckström's experience.

Despite his own material and technological innovations, Weckström has little interest in the current popularity of CAD programs for jewelry design, and still prefers to carve plaster models by hand. For Weckström, there is a tactile quality to the decision-making process that only happens when the hands form the piece. However, over the years he has found one obstacle when carving by hand: his own hands are large, more suited to life-size sculptural work than its miniature counterpart. However, in August of 2005 Lapponia Jewellery Oy, for which Weckström has been the principal designer since 1963, was officially purchased by Kalevala Koru, Finland's largest jewelry house. While the jewelry companies will remain distinct,

Petrified Lake (ring), 1971
silver, acrylic

Ode to Henry Moore (bracelet), 1965
gold, pyrite

Torrente (necklace), 2002
silver



Weckström anticipates gaining access to a machine owned by Kalevala that will scan the plasters by laser, and then create prototypes reduced in size, allowing Weckström's hands the freedom to create jewelry at a size and scale that he is more comfortable with.

When looking back at his more than 40-year career, Weckström says that he favors his larger, more truly sculptural pieces, such as the silver necklace *Torrente* (2002), or the magnificent gold necklace *Menelaos* (2002), featuring seven large smoke quartzes cut by the preeminent German lapidary artist, Bernd Munsteiner. *Torrente*, meaning "high tide" in Italian, performs equally well as a sculpture or significant necklace piece. Measuring 40 centimeters across, it sits upright, on its outer edge, displayable on either a table or pedestal, and surges forward and upward, like a miniature mountainscape.

In his article "A Pioneer in Jewellery Design," included in the 2003 retrospective catalogue *Björn Weckström* published by the Design Museo in Helsinki, the German art critic Reinhold Ludwig attempted to evaluate Weckström's place within the twentieth-century history of jewelry. Frequently labeled "a lone wolf of an artist who swims against the current rather than with it,"[7] Weckström's innovations in gold surface texture, acrylics, and the integration of sculptural and figural forms are now commonplace within art jewelry. While his influence has been widespread internationally, Björn Weckström's unequaled contribution, as the initial and principal designer for Lapponia Oy, has been in producing art jewelry with a commercial success.

Niki Kavakonis is a Toronto-based jewelry designer and writer.

1 Interview with Björn Weckström, in the *Northern Lights Exhibition featuring Björn Weckström* catalogue (Toronto: Metal Arts Guild of Canada, 2005), 64.
2 Ibid, 66.
3 Interview with Björn Weckström, August 15, 2005, Espoo, Finland.
4 Interview with Björn Weckström, *Northern Lights Exhibition* catalogue, 63, 70.
5 Ilkka Juhani Takalo-Eskola, "The Man and His Myths: Björn Weckström," *Björn Weckström in Pietrasanta* (Helsinki: Punamusta, 1999), unnumbered page.
6 Interview with Björn Weckström, July 1, 2005, Toronto, Canada.
7 Reinhold Ludwig, "A Pioneer in Jewellery Design," *Björn Weckström* (Helsinki: Design Museo, 2003), 141.

This essay is abridged from a talk of the same title delivered at the 2005 SNAG Conference in Cleveland, Ohio.

John Paul Miller

Infusing Form with Feeling

by Frances Taft

John Paul Miller is a versatile virtuoso, a precocious perfectionist, a disciplined designer in diverse fields, and a passionate observer of nature. He was born not only with talent, but with an insatiable curiosity. Whether he was learning to roll candies or stretch silver he always wondered how it was done. As a result he became a technical master with tremendous integrity of design. He loved his material, whether watercolor or wood or gold, and was determined to find out what, in his hands, they could be made to express. For Miller, art is expression.

Miller was born in Huntington, Pennsylvania on April 23, 1918. The family moved to Cleveland, where his father had found a job teaching math. His mother died in the flu epidemic of 1919. John's father felt ill equipped to handle a one-year-old alone, and John went to live with his grandparents for four years until his father remarried, whereupon John moved back to Cleveland with his new family. His new mother, Florence, was a music lover and an opera enthusiast. When John was six he was taken to his first opera, *Carmen*. He has loved classical music ever since and during his major working years his only night out of the studio was Thursday, when he went to the symphony. And when he works, classical music is always playing in the background.

Backward Glance, 1944
watercolor
View of an alley in Louisville, painted while stationed in the army at Ft. Knox

His musical start came early, but so did his exposure to art. He was five when he was enrolled in the Cleveland Museum's Saturday classes. In 1929 the family moved to Shaker Heights and John went to school in the Shaker system, where he became involved in theatrical productions. John was quite an actor, but he was also very keen on set designing and building. His mind still holds the sets, including a 20- by 12-foot stained-glass window he designed for a production of *Abraham and Isaac*. His set designing took him to Higbee's department store and eventually the high school scheduled his classes so he

African Moth
(pendant/brooch), 1994
18k gold, enamel

Necklace, 1948
sterling silver

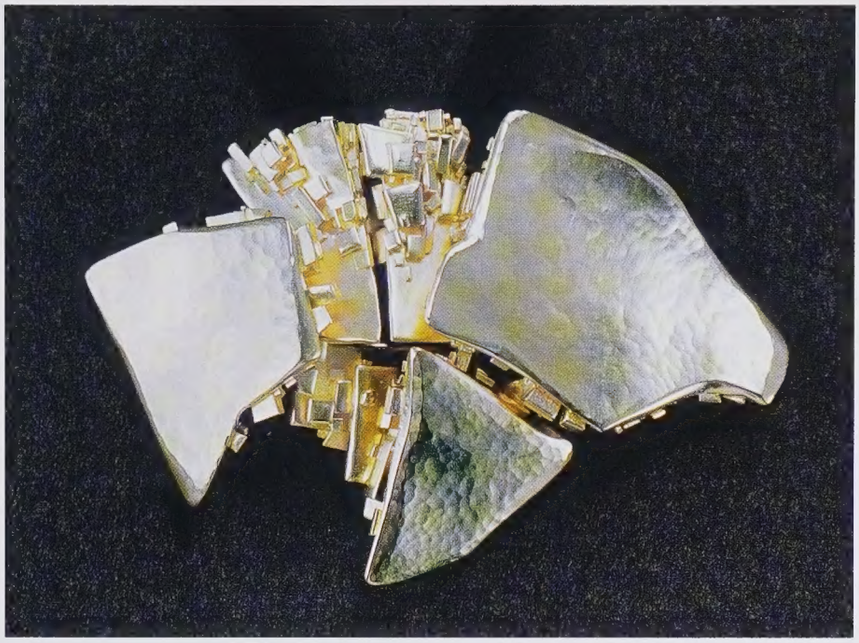
could do stage work at Higbee's for their children's productions. During this period John was interested in everything and got ideas from *Popular Science* and undoubtedly also from *National Geographic*.

When John Paul Miller entered the Art School, it was called just that. Today it is the Cleveland Institute of Art. He was clearly ready to learn whatever the faculty could teach. He studied with Otto Ege, who had a famous illuminated manuscript collection and was a fine teacher. Miller also studied with Victor Schreckengost, Kae Dorn Cass, and Kenneth Bates. In a course in historic ornament he sat next to Fred Miller (alphabetical seating), and there began a lifelong friendship of shared ideas and techniques and experiments. Fred was five years older than John and had worked in Akron in photography before being discovered by a man named Hord, who admired his work in an exhibition and offered to put him through school, thus giving the world a great silversmith.

Fred had learned how to solder and saw silver and made silver rings. John was, as always, eager to learn and soon they were setting up a card table in Fred's rooming house and using an alcohol lamp and a mouth blowtorch to make rings. This was Potter Mellon in embryo form. The pair contacted a man from New York who sold stones, and the rings became more elaborate. John became interested in enameling when he took

John Paul Miller at work on ancient armor mural
at the Ft. Knox Recreation Hall, ca. 1944

Fragments (pendant/brooch), 1965
18k gold



Miller was possibly the first American to find the secret of gold granulation, and he used his technique to create exquisite pendants, pins, rings, and necklaces.

a course with Kenneth Bates and built his own kiln and began to develop that skill after school.

John Paul Miller loved painting, especially watercolor, but he majored in Industrial Design and minored in Ceramics. Victor Screckengost had set up the first Industrial Design department in the country and Miller wanted to be part of it. When John was a senior he was given the assignment of teaching a freshman class. Eventually, he taught nearly everything in the school at one time or another, and even made time to pursue things that weren't taught, like film.

The next stage in Miller's life was his period in the Army. Starting with a very low draft number, he was deferred to do his teaching in 1940-41, but was then assigned to Fort Knox. He was driving tanks when there was a call for artists to help create religious paintings in each of the chapels on base. Miller provided a Nativity. That was the beginning of his Army art career. He was called in to create a mural composed of six four-by six-foot wall panels in the rec hall covering the "History of the Armed Forces." Miller became artist in residence and was part of a group called the Training Literature Department of the Armored Forces. He also had time to make and sell rings and do watercolors and enter soldiers' art exhibits.

Brooch, 1959
18k gold

Squid (tie bar), 1979
18k gold, pure and heat oxidized

Cephalopod (pendant), 1971
18k gold, enamel

As the war proceeded Miller worked with writers and draftsmen to produce field manuals for the tactical use of tanks. Toward the end of the war, at the time of the "Battle of the Bulge," Miller was summoned to Headquarters to talk with tank force generals from Europe about problems with American tanks, which were under heavy German fire and were being criticized by the Americans who drove them. Miller and a colleague were given two days to design a problem-free tank. Both of them were dumbfounded. He completed a full airbrush rendering of his tank design. At the end of the war, the so-called Patton tank seemed to have a very familiar look.

Miller returned to the Art School after the war and continued to teach three days, to work at night with Fred Miller at Potter & Mellon (the very high quality jewelry and gift store), to design the school catalog, to photograph student work, to design exhibition announcements, and to install exhibitions in the Art School galleries. Miller also began working with John Flory, another talented Clevelander, who was producing independent films. Through Flory, Miller had the opportunity to go to Alaska for the Presbyterian Church and to direct a film. He went from mission to mission in Alaska in 1947, making a film and being exposed to the concept of adventure. He had always admired men like Byrd who went to the poles and then lectured about their trips. By this date Miller is an actor, a set designer, a ring

Sprout (pendant/brooch), 1974
18k gold, pure and heat oxidized

maker, a watercolorist, a teacher, a filmmaker, and director on site in Alaska. His passions and possible paths are proliferating.

During this period, Miller was influenced by two events: exposure to the metalwork of Elizabeth Treskow in *Das Kunst*, and the Cleveland Museum's major gold exhibition, which included Peruvian and Etruscan pieces with granulation. Treskow had been doing granulation since the 1920s and Miller's insatiable curiosity led him on a quest to find the secret of gold granulation. Margaret Craver knew of his interest and told him about an article on granulation written by an archeologist at the American Academy in Rome, which Miller located in the files at the Cleveland Public Library. Miller was possibly the first American to find the secret of gold granulation, and he used his technique to create exquisite pendants, pins, rings, and necklaces.

After teaching a number of subjects at the Art Institute, Miller became the teacher of second year design. Miller's students were afraid of him, but still revered him and many have never forgotten his critiques and analysis of works of art. He also included film and animation in the second year design curriculum. A devoted teacher, Miller edited his students' film efforts, spliced them together, and added appropriate music. Students were thrilled to see their efforts take shape in professional form.

At the same time, John and Fred worked every night in the metal department on their own work. Fred raised beautiful candlesticks and coffee sets and bowls. They also made movies to demonstrate the raising technique and, later, John's conquest

John Paul Miller's skills and talents defy categorization. He is a fisherman, a gardener, a filmmaker, a still photographer, a teacher, a lover and connoisseur of music, and one of the top goldsmiths in the world.

of gold granulation. Fred Miller became President of Potter Mellon, but still created his own silver. John Paul Miller's work was increasingly in demand, but he continued to charge too little for his pieces, which were the rage of Cleveland.

John Paul Miller later moved in with Fred Miller and his wife Mary and their two girls in Brecksville, and it was here that the two men built a wonderful studio where they could both work at night. The studio was always filled with classical music, which never quite drowned out the hammering.

During this time John traveled west in the summers, to backpack and fish and commune with the magnificent Rockies. He often took students with him, and what they learned was priceless; how to approach the mountains, how to read maps, how to fish, how to cook the fish, how to see the details of lichen, and how to see the ever-changing skies and the shapes illuminated by them.

Talisman (pendant/brooch), 1983
18k gold, pure and heat oxidized

Band Ring, 1983
18k gold, cats-eye stones

John Paul Miller's work has been exhibited extensively. He was in the Brussels World's Fair in 1958, the Vatican Show of 1978, and in Cleveland year after year he won the top prizes in the May Show.

After Miller retired in 1983, his life changed quite a bit, but jewelry, gardening, travel, and photography all continued. John Paul Miller and Fred Miller went to Europe once a year, and John Paul went to Antarctica year after year. The trips to the Rockies continued until recently. The excursions to Europe were often buying trips for Fred Miller for Potter Mellon, but the exhibitions and the museums thrilled them both in Germany, Austria, Greece, Switzerland, and Scandinavia.

John Paul Miller's skills and talents defy categorization. He is

Beetle, 1993 (granulation detail)
18k gold

"To work, you need the confidence that with patience, intuition will lead you to discover relationships capable of building the quality of feeling you sense the piece should have."

a fisherman, a gardener, a filmmaker, a still photographer, a teacher, a lover and connoisseur of music, and one of the top goldsmiths in the world. In his past he has been a candy maker, a pianist, a stage set builder, a designer of exhibitions, a world class hiker, a teacher, a canoe paddler, a visitor of museums, a Volkswagen devotee, and a great friend to a great many people. Allan Heywood of Heywood Enamels remarked, "It's most unlikely that such a historically unique and conceptually original body of work, work of the elegant beauty and intricate complexity of these masterpieces, produced consistently over a long period of time by a single individual will ever be matched."

Miller himself has said, "So jewelry-making becomes essentially a process of infusing a form with feeling. Technique and function become disciplines consciously felt only by the artist working with them. And craftsmanship is the element that eliminates the feeling of technique and function except as they are necessary to express the feeling of the idea. To work, you need the confidence that with patience, intuition will lead you to discover relationships capable of building the quality of feeling you sense that the piece should have."

With all our admiration for Miller's incredible skill in expressing himself in the visual arts, he told me that for him the most moving art form was music. This recalls the words of Walter Pater, who said, "All art constantly aspires towards the condition of music." John Paul Miller has made music for our eyes.

Frances Taft is a professor of art history at the Cleveland Institute of Arts, with a specialty in pre-Columbian art. A longtime friend and colleague of John Paul Miller, Taft paid tribute to the artist upon his receiving SNAG's 2005 Lifetime Achievement Award.

REVIEWS

"SONDRA SHERMAN: SEVEN TYPES OF AMBIGUITY"

SIENNA GALLERY, LENOX, MASSACHUSETTS
AUGUST 5 – SEPTEMBER 25, 2005

by ANDREA DINOTO

I first saw Sondra Sherman's extraordinary collection of seven silver pendants on a fall afternoon as they hung, like so many amulets, along a gallery wall. Mesmerizing in their evocative design and mysterious beauty, they appeared to be seven objects in search of a story or, as in a fairy tale, seven riddles waiting to be solved. Sherman happened to be in the gallery at the time and, in her intense and articulate way, shared with me her approach, both intellectual and technical, to their creation. She revealed both depth of thought and a poetic sensibility as she described how abstract ideas and natural imagery coalesced for her in each pendant design. Each is different, though based on a common form—the drop, or teardrop—and each is named according to its particular iconography, e.g. *Black Jasonia Layered Drop*, *Gem Cage Robin Drop*, *Sexy White Fool's Drop*. Sherman explained that the show's title, "Seven Types of Ambiguity," was borrowed from a well-known book of literary aesthetics written in 1930 by William Empson. The notion of ambiguity—sexual, emotional, aesthetic—fascinates Sherman, and though the focus of Empson's book was poetic language, Sherman appropriated his idea—as equally applicable to art—that "nuance, however slight...gives room for alternative reaction to the same piece..." In the case of the pendants, each of which functions perfectly in the context of traditional jewelry, nuance is present both in concept and construction. Sherman works the teardrop form to be cage-like or sack-like, delicately reticulated or, in some cases, suggestively bulging, like a bodily organ encapsulated in a silver skin. The ambiguous drop then becomes a symbol of fragility, or force, of grieving or romance, to name just a few possible interpretations. As a container of ambiguities, the drop defies definitive deconstruction. Sherman comments, "The pendant creates a focus that something like earrings doesn't have" since the pendant expresses intimacy and "accentuates that sensual experience" with its placement on the body.

Sherman calls this collection the "least controlled group of work I've done." That is not to say that that her execution of these pieces is any less technically rigorous than past work. It may only appear so, because here she has chosen to work with the metal in a looser, more gestural way, allowing the viewer to see evidence of her handwork in the casual-appearing manner in which the metal is cut and planished. In three of the pendants, the drop form is created by attaching two die-formed halves, leaving the irregular flange as part of the design. For the remaining four, the drop hangs as a three-dimensional form created from one or more layers of reticulation. In the "Jasonia" pieces (*Idea Jasonia* is a species of butterfly with bold wing markings), the pattern for the reticulated outer layer was created on the computer. Sherman made a template by scanning an actual wing pattern and then distorting it in Photoshop to a drop shape, then distorting it further on the bench. For *Gem Cage Robin Drop* and *Gem Black Daisy Drop*, she took the same approach, but used a gem-facet pattern for the external line work. In each case, the "faceting" provides a cage for a robin or a daisy, each symbols of rebirth, innocence, idealism, or whatever intuitive interpretation the viewer brings to it. In the complex and exquisite *Double Wing Locket Drop*, Sherman halves and hinges the drop so that two convex bird's wings—the feathers literally cut into the gleaming, silvery metal—may open to reveal a faceted aquamarine, a precious secret within a fragile-seeming structure.

Sherman's ambiguous imagery can delight or threaten or amuse, and it is her intention to stimulate a viewer's curiosity and thoughtfulness. One might well wonder how benign, really, is the image of a daisy caged in a butterfly wing, or a robin in a gem's facet? How, exactly, are we to understand a "cocoon" of disembodied birds' wings enclosing a gemstone, or a sexual object wearing a jester's cap? The literary implications of these objects are inescapable, as are their transformative, even magical, associations (seven is a magic number, after all). Like an Emily Dickinson poem, each of these pendants hangs like a little metaphorical time bomb that promises to explode if we dare decipher its hidden message. I couldn't help but think of one of Dickinson's most famous quatrains:

"Hope" is the thing with feathers—/ That perches in the soul—/And sings the tune without the words—/And never stops—at all—...

Andrea DiNoto is a New York-based writer who specializes in art and design.

clockwise from top left
Double Wing Locket Drop (neckpiece), 2005
silver, 18k gold, aquamarine
length 13 1/2"

Digression: Idea Jasonia (neckpiece), 2005
Tombak, 18k gold, yellow cubic Zirconia
length 13"

Gem Black Daisy Drop (neckpiece), 2005
silver, gold, yellow cubic Zirconia
length 13"

All photos: Marty Doyle

"SEAN O'CONNELL: MACHINA"
OBJECT GALLERY PROJECT SPACE,
SYDNEY, AUSTRALIA
SEPTEMBER 17 – NOVEMBER 13, 2005

by TRACEY CLEMENT.

It is easy to imagine that the mechanical objects in Sean O'Connell's solo exhibition, "Machina," are not twenty-first-century jewels and kinetic sculptures, but artifacts from the eighteenth-century Enlightenment; relics from the humanist age of reason. At first glance, O'Connell seems to have traveled through time from that era of idealism and rampant scientific experimentation, when intellectuals believed that man was the center of an ordered universe; a system which would reveal all its secrets to their probing gaze. His kinetic sculptures resemble the sophisticated experiments made by these scientists and philosophers, men who had an almost fetishistic respect for the power of rational thought, and who firmly believed that the universe could be compared to a clockwork mechanism. Based on the reliable principles of mechanical physics, the world was seen as knowable, predictable, and subject to human control. But on closer inspection, it becomes clear that O'Connell is a postmodern citizen after all. His passion for machines is tempered by a deep respect for chaos, and the realization that nature remains a wild and enigmatic power.

In O'Connell's kinetic sculpture *Orbit*, clusters of ball bearings whiz across the surface of a large stainless steel dome. This twirling ballet is orchestrated by an internal motorized magnet that drags the balls round in a spiral motion, then slams them down, scattering them with a surprising ferocity, only to repeat the cycle again and again. The patterns of shiny ball bearings conjure up images of scientific experimentation and clinical certainty. They resemble molecular structures, chemical chains of atoms, the combinations and permutations of genetic code. *Orbit* is a mechanical model of nature, but not one that is designed to identify, quantify, and catalogue its secrets; the results are different every time. Rather than a scientific investigation (a question looking for an answer with verifiable, repeatable data) O'Connell's fusion of art and science is designed to prove the paradoxical hypothesis that there is no definitive answer; nature is beautiful, chaotic, and essentially unknowable.

This contrast, between the rational aesthetic of machines and a quality of intangible mystery, is also evident in O'Connell's wearable work. Despite its mechanical precision, O'Connell's jewelry taps into body adornment's ancient metaphysical history, in which objects are given power through magic, superstition, and sheer force of will. Even in our high-tech, cynical information age we still imbue our jewels with ritual significance and authority, allowing them to become amulets, mascots, and receptacles of memory. O'Connell seeks to perpetuate this tradition by reducing his designs to their essential properties. For example, when distilled to its basic essence, one of his signature style articulated chains becomes an embodiment of flexibility, strength, and mobility. When worn, it is transformed into a talisman, a small piece of order to help negotiate a chaotic world.

O'Connell is well aware that jewelry is meant to be close to the body—worn and touched. In "Machina," none of his jewels are behind glass, and several are displayed in such a way that the public is encouraged to handle them, with the instruction, "play... gently." This physical interaction is critical for experiencing O'Connell's work. Although it is clear that he has been utterly mesmerized by the clean, methodical repetition of machinery, his work is sleek and mechanical without being cold and hard. In fact, there is a sensuous intimacy in the tactility of his jewelry's moving parts: the smooth roll of stainless steel ball bearings across the finger in his *Ball Rings*, the slippery weight of a snaky solid silver chain as it wriggles round the wrist, the luxury of a moving *Gearing* in lush yellow gold and silky grey tantalum. O'Connell's jewels exert a seductive pull, an overwhelming urge to fondle and touch.

This is hardly surprising, for underneath a slick mechanical sheen, the raw personal energy that O'Connell invests in his jewelry, its handmade nature, is obvious. The catalogue that accompanies "Machina" is full of close-up color photographs of O'Connell's hands (fingernails chipped, fingers dirty and calloused) going about the obsessive business of creating mechanized perfection by hand. Even though his work conveys complex ideas, O'Connell readily admits that for him the most important thing is the process. The feel of the materials in his hands, the joy of problem solving, the satisfaction of the physical labor, are all more significant than the finished product. Sean O'Connell is a maker in love with making and this passion shines through the work.

Tracey Clement is a writer, jeweler, and artist currently living in Sydney.

clockwise from top left
Ball Ring, 2004
750 yellow gold, stainless steel
1 x 1 x 1/4"

Orbit, 2005
stainless steel bearing balls, stainless steel, mild steel, geared motor, bevel gears, chains, sprockets, magnets, cooling fan, mdf, hdf, marine enamel, toughened glass
28 x 28 x 50"

Supa Gearing, 2005
750 yellow gold, tantalum, stainless steel
1 1/8 x 1 5/8 x 1/4"

All photos: Albert Pacca

REVIEWS

"KEVIN COATES: AN ALPHABET OF RINGS"

MOBILIA GALLERY, CAMBRIDGE, MASSACHUSETTS
OCTOBER 6 – 29, 2005

by PATRICIA HARRIS AND DAVID LYON

The creation of alphabets is wrought with aesthetic peril, often destined to wallow in "A is for apple, B is for boy" banality. But the structure of an alphabet retains an enduring allure in its inducement to variety and its promise of the closure of a bounded set. Add the concept of "ring" to alphabet, and the combination assumes the mythic mantle of "Ring Cycle."

Jeweler Kevin Coates happily aspires to that Teutonic grandeur, with all its Wagnerian and Tolkienian echoes. More often than not, he hits the mark. The opening salvo of this cycle—"Approach, my Ariel, come"—is Coates at his most direct. The line, spoken by Prospero to Ariel in *The Tempest*, marks the sprite's release from imprisonment in a pine tree. Working simply with patinated 20k gold, Coates depicts Ariel writhing from a piney cocoon, symbol for all sculpted figures at the moment of release from undifferentiated media.

In his lengthy notes and introduction for the exhibition (Coates is an erudite scholar as well as goldsmith and Baroque musician), Coates insists that everything he makes must have a spirit or energy above and beyond the assembled materials—an "ensoulment," as he terms it. Indeed, he imbues each ring with a distinct personality, creating, in effect, a character that the wearer must engage in a dialogue, or at least a duet.

Even some of the seemingly simplest pieces demonstrate a technical mastery that is almost obscured by its subtlety. *Dragoneye*, for example, posits the scaly skin of a dragon's talons (sulphided and patinated silver) grasping an eye of catseye chrysoberyl inlaid with a pupil of greenish-gray moonstone. Medieval in its mien, the resulting effect is of metal and stone entrapping a live, perhaps malevolent intelligence.

The notion of a single supernatural power inhabiting a ring is well known as the foundation of the Germanic ring cycle tales. Coates seems determined to launch an entire cast of characters drawn from fable, lore, myth, and the body of magical storytelling. *Elf-fire* consists of two pairs of elfin hands reaching from below to present a particularly glowing cabochon of Baltic amber, while *Incubus* presents a creepy, beetle-backed (labradorite inset with a ruby) demon engaged in smug frottage with the wearer's finger.

Coates is a mythic polyglot, borrowing imagery from sources as diverse as the Brothers Grimm, for an exquisitely rendered Frog Prince in *Remember Your Promise*, the Egyptian cult of Renenutet, for the cobra goddess *Serpentina* (caught in the midst of metamorphosis from snake to human form), or Olmec stone jaguars, for *Leopard*.

This particular cat embodies several signature techniques. Coates often sets stone in stone to striking effect. In this case, the leopard's head is carved from speckled granite, inset with a fire opal for the eye and pink coral for the nose. Precious gold is reserved for the collar/harness. The construction of the ring, with its elaborate collar and the finger shank extending through the head cavity, begs the question of whether the leopard is wearing the finger or vice versa—a tasty ambiguity of ownership.

While animals clearly fascinate him, Coates reserves a special affection for birds. In *Zauberflöte*, he mounts a golden casting of Mozart's bird-catcher, Papageno, with a bird cloak carved from purple opal, inlaid with yellow sapphire eyes and tipped with a carnelian beak. This tour de force composition redefines the idea of "bejeweled" as structural element rather than ornamentation.

Kingfisher is perhaps a more direct response to a stone—in this case a halcyon-colored opaque chrysoprase that literally reminded Coates of the elusive bird. It is frankly imitative in form, yet balanced with gold feathers to complete the body so that it reads as an artist's abstraction.

No such ambiguity clings to *Quartet D. 810*, a reference to the brooding tones of Franz Schubert's "Death and the Maiden." Here the bird is fully formed, its dark feathers and golden beak and talons encircling the pink coral mask of the maiden with her eyes closed. It is a powerful composite image—a ring with "personality" to spare.

For this series, Coates has mustered his considerable artistic powers to render a cast of magical rings, each speaking a single letter of the alphabet to spell out a vision of the inhabited—"ensouled" even—form. Coates's introduction to the exhibition states that he conceived of each ring as whole unto itself, yet once the inevitable diaspora to museums and private collections begins, one cannot help but long to keep this tale intact.

Critics **Patricia Harris** and **David Lyon** write from Cambridge, Massachusetts.

clockwise from top left
Elf-fire, 1999
20k gold, 18k gold, amber, citrine
1 x 1 1/4 x 1 1/2"

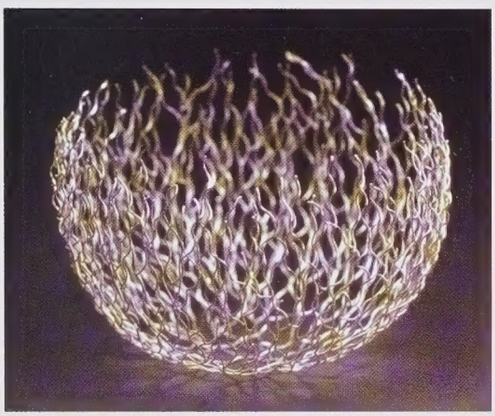
Quartet D. 810, 2004
20k gold, sulphided silver, coral, demantoid garnet
1 x 1 x 1 1/4"

Remember Your Promise, 2005
20k gold, sulphided silver, black opal
1 5/8 x 7/8 x 1 1/8"

"BOWLING WITH CANADIAN WOMEN SILVERSMITHS"

NEW GALLERY, TORONTO
NOVEMBER 9 – 17, 2005

by BARBARA ISHERWOOD



The idea of "bowl" receives a wide and wonderful range of interpretations in this exhibition featuring 18 women from across Canada. Artist/curator Anne Barros focused on women in recognition of their prominent place in contemporary silversmithing, a field formerly dominated by men.

The selections offered thoughtful twists on the conventional notion of a bowl as a round vessel for containing nourishment. The idea of silversmithing was also stretched, at times beyond recognition, in pieces where concept determined material and method. This overturning of tradition mirrors women's continued inclination to throw off the shackles of the past.

It's fitting that the senior artist in this exhibition is Lois Betteridge, a woman who has been wielding the hammer since the 1950s. Her penchant for unorthodox shapes is exemplified in *Argosy*, a striking sweep of gleaming silver that forms a stylized boat. The undulating lip of Karen Cantine's massive silver vessel suggests a blossom; a hefty round granite base continues the streamlined organic motif. Elegant curves also distinguish Zahava Lambert's palm-sized silver *Libation Bowl*.

In Kye-yeon Son's wire bowls, mass is defined by space itself, as lines dance, wiggle and criss-cross in energized patterns, encompassing a rounded void with deft assurance. Barbara Stutman's nesting bowls in iron and sterling wire fall a bit flat in comparison, perhaps because this artist is not primarily a maker of vessels.

Beth Biggs turns tradition around with *I Am A Lily: Aspersorium*, a communion vessel designed for a female priest. Chased suns and lilies symbolize the feminine aspect of higher power.

Anne Barros uses the white glow of matte fine silver to suggest snowy expanses in *An Idea of North*. The recycled fur base represents the animals of the north and their beauty, but can also reference their exploitation by humankind.

The bowl's association with home and family is an underlying theme in several pieces that reflect upon memory and the past. Mary Anne Barkhouse mines the field of personal history in shallow copper bowls etched with maps of Northern Canada and France. Silver dots mark the birthplace of her great-uncle and the spot where he died fighting in WWII. Each view includes a soaring bird, symbol of the soul's migration and an important animal in the artist's First Nations heritage.

Ashley Thompson's *Small Bowl* is covered with a drawing of a gnarled leafless tree against a farmyard fence. Gaps where Thompson has sawn away sections touchingly allude to disappearing memories of her grandparent's former rural life.

Beth Alber's *Memory Bowl* is a container for recollections. Snippets of memories about ice cream are engraved on loosely woven silver ribbons, signifying childhood and summer days. A sprinkling of pink sequins evokes the happy debris of birthday parties.

Andrée Wejsmann is known for her tiny surrealistic furniture, impeccably crafted in silver. Here she applies her skills to the construction of a silver scaffolding that supports a broken child's bowl. Several fragments lie below, evidence of the structure's failure, and a sign to let go of past mistakes.

Michele Perras is a maker of exquisitely chased and pierced silver bowls, but rather than hammering solid metal into shape, she here presented *Trace*, the impression of a bowl pushed into a block of atomized copper powder, then removed. Temporality is expressed through the gradual disintegration of form into dust.

Exchange Bowl, by Sara Washbush, is a simple brass bowl, but the proposition that accompanies it is engaging: the maker agrees to trade it with whoever makes the most appealing proposition — a hot tub retreat and a stay in an artist's island home were among the offers made. Mickey Chuang documents her life in the studio with small vessels holding business cards, waxes, and cigarette butts.

Brigette Clavette and Jackie Anderson stray from the beaten path (pun intended), eschewing hammered silver for vibrant shades and alternative materials. Clavette's jolly bowls are comprised of linked iron rings coated with bright red rubber and perched on multiple legs. Anderson fashioned *Reversabowl, Rainbowl, Checkerbowl, Collapsabowl, Flexibowl*, a clever cube-shaped vessel of linked sterling and colored arborite squares.

Color is also paramount in Susan Wakefield's boisterous *Strange Flower*, a mixed media piece in the form of a gigantic chimera of blossom and snake, born of observations made during a California sojourn. The enameled yellow wings and copper chicken's feet of Fiona Macintyre's *Egg Cups* inject a witty edge into these functional items. While the objects in "Bowling" were diverse in aspect and intent, the pervading thoughtfulness and care in execution gave this show a cohesive and satisfying feel.

Barbara Isherwood is a Toronto-based writer on visual arts and culture.

clockwise from top
Michele Perras
Trace, 2005
atomized copper powder
16 x 16 x 1/12"

Kye-yeon Son
Vessel 4/05, 2005
sterling silver
5 7/8 x 5 7/8 x 4 3/4"

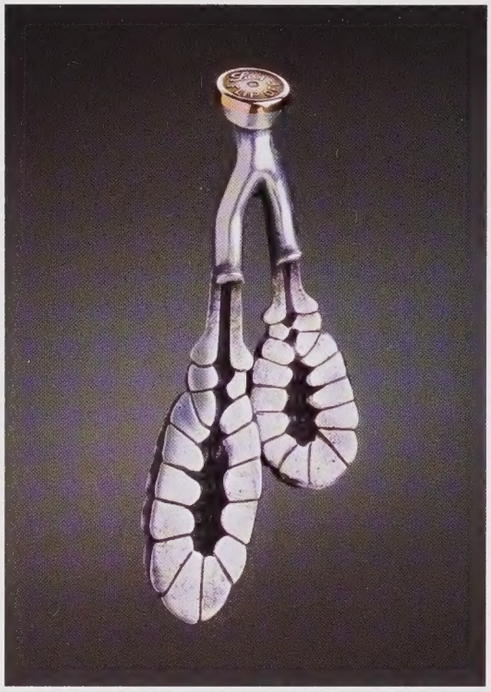
Ashley Thompson
Small Bowl, 2005
copper, patinated, pencil crayon, wooden base
5 x 3"

REVIEWS

"DOUGLAS J. BUCCI"

MOORE GALLERIES AT THE KIMMEL CENTER, PHILADELPHIA
OCTOBER 1, 2005 – JANUARY 9, 2006

by BRUCE METCALF



It has taken nearly 15 years for jewelry designed with the aid of computers and produced with rapid-prototyping technology to mature. So far, however, most CAD-CAM jewelry is conceived of as form in space, largely devoid of content. Douglas Bucci wants more. He is one of a recent generation of jewelers who are comfortable with 3-D design software and are fully aware of the many output options now available. Bucci wants to add meaning to the mix, and his exhibition in Philadelphia's Kimmel Center shows the early results.

The exhibit consisted of seven pieces of jewelry, shown in less-than-optimal conditions on the mezzanine level of Philly's new concert hall. One vitrine held two of Bucci's earlier works: a pendant with a stripe of glittery faceted stones and a wedding crown of polished interlocked shapes. Both were made from a rapid-prototyping resin (one cast, one electroformed), but neither broke new ground artistically. In effect, Bucci used new technology to do an old job. Both pieces could have been made with pre-digital technologies, and both were designed in idioms first developed decades ago.

The five pieces of jewelry in the second vitrine were much more interesting. In this new series, Bucci uses CAD-CAM to say something meaningful about diabetes. The subject is of immediate concern to Bucci: he suffers from the disease himself. All five of these pieces were small, well within the bounds of scale of jewelry acceptable to most Americans. Nor did the materials defy convention. Bucci uses familiar white metals like sterling silver or aluminum, along with gold and faceted sapphires. Presumably, the scale and materials were a Trojan horse to sneak difficult content into public consciousness.

However, the content was curiously muted. A brooch called *Pancreas* consisted of a blobby outline—a pancreas, I suppose—filled with text in metal. The text was truncated, so I was left guessing that it was a medical definition of diabetes. A neckpiece and a brooch, both called *Langerhans*, featured images of cell structures. Little gold medallions with the name of a pharmaceutical manufacturer appear here and there, along with bits of what appear to be medical equipment, cast in metal. I don't know much about diabetes, nor am I familiar with the paraphernalia connected with its control. The upshot was that my emotional and intellectual connection to the work was short-circuited. Mostly, I felt puzzled.

There's a certain pleasure in mystification, however. Conceptual artists often assume that viewers will conduct their own research and find out for themselves what the artist was talking about. (Either that, or artists assume that a text panel or helpful gallery assistant is lurking nearby to explain everything.) Lacking a handy explanation, though, viewers must be motivated to go home and start looking things up. One measure of success of conceptual art is how strongly viewers want to do their homework. The more urgent the desire, the better the art—and being confused can be a great motivator.

Was I so stimulated by Bucci's jewelry that I rushed home to look up "Langerhans" in my dictionary, or surfed the web for information about diabetes? Frankly, no. There was nothing in the jewelry compelling enough to make me excited, or curious, or even guilty about my ignorance. I did my homework, but only because I had to write this review.

Maybe I wasn't the right audience. It's possible this jewelry was not aimed at studio jewelry professionals, or even your average citizen. Maybe Bucci intends them to be worn by diabetics as signs of their affliction. Diabetics could identify fellow sufferers, and conversation could ensue. But if this was the case, wouldn't the statement "I have diabetes" written on an ID badge suffice? Maybe not: such a direct approach would lack subtlety. At least Bucci's jewelry leaves room for the imagination.

Despite the questions that these five pieces raise about the effectiveness of Bucci's strategy, this small exhibit is a milestone in the development of studio jewelry. Bucci has tried to use CAD-CAM technologies to address a subject of real importance. (After all, diabetes is estimated to afflict about six percent of all Americans.) Artwork about disease is not unfamiliar: the immediate comparison is to the work that emerged during the first years of the AIDS pandemic, some of which was very powerful. Think of the AIDS quilt, and how many ordinary people were affected. Bucci shares those same ambitions, and this is his first attempt to broach the subject. Perhaps a certain amount of irresolution is to be expected, but it's an admirable effort just the same.

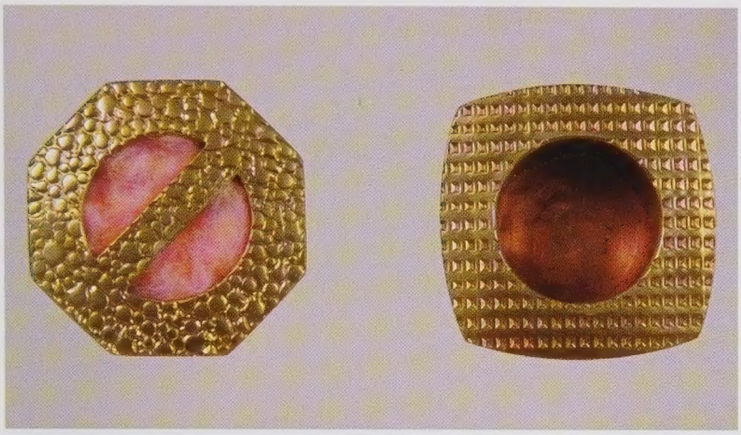
Bruce Metcalf, a jeweler and writer residing near Philadelphia, is writing a history of twentieth-century studio craft in America with co-author Janet Koplos.

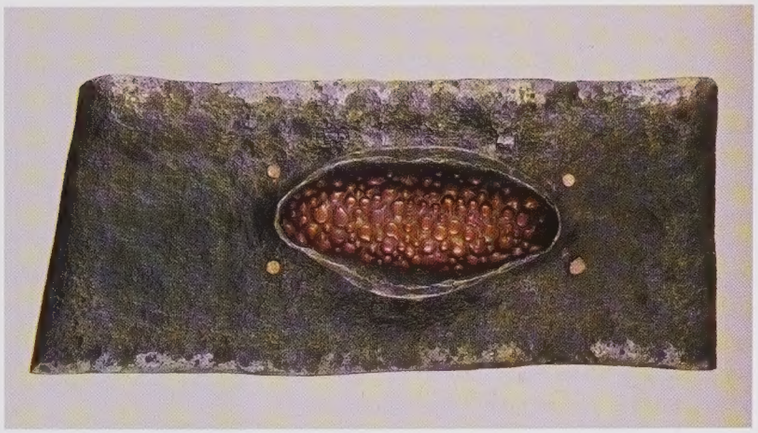
clockwise from top left
Langerhans (brooch), 2004-2005
aluminum cast from Solidscape ProtoBuild, 18k gold and white sapphire
4 x 2 3/4 x 1"

Pancreas Neck 001 (neckpiece), 2005
sterling silver cast from Solidscape ProtoBuild, 18k gold, titanium & white
sapphire
10 x 10 x 4/5"

Langerhans (neckpiece), 2005
sterling silver cast from Solidscape ProtoBuild, 18k gold, titanium & white
sapphire
10 x 10 x 1"

All photos: Ken Yanoviak

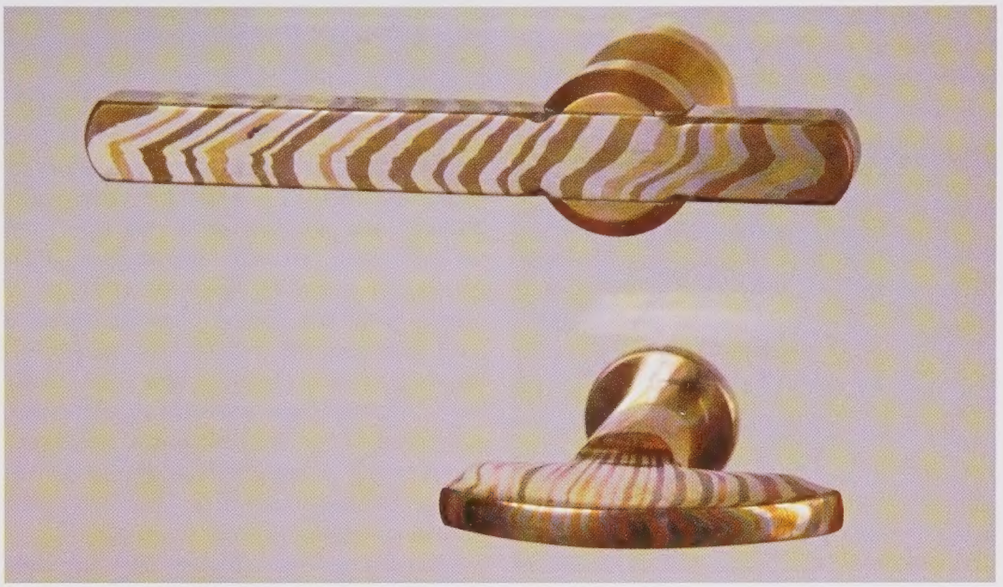




"PHILLIP BALDWIN"

TACOMA ART MUSEUM, WASHINGTON
JULY 1 – DECEMBER 31, 2005

by MATTHEW KANGAS



Tacoma Art Museum (TAM) has dedicated itself to chronicling and collecting Pacific Northwest metals. Phillip (cq) Baldwin's recent exhibition was a series of handles set in a display case near the new museum building's lobby entrance, an area that is permanently dedicated to metals and jewelry art.

Baldwin's works here represent an update on what the 52-year-old artist has shifted to after a decade or more as blade and knifemaker. Founder and proprietor of Shining Wave Metals, he has pioneered the use of mokume gane, hammered gold and steel derived from historical Japanese models.

Mokume gane is present in some of the 24 studies created for the Tacoma Art Museum but, more importantly, the design of the handles and their extraordinary variety are an offshoot of the artist's public and private residential commission projects since 1996. In this sense, Baldwin is the first metals artist in the TAM showcase series to relate to architecture and design.

Hilt Handle (2005), *MoMA 59 Handle* (2004), *Bauhaus Studies #2* (2004) and *#6* (2005), and *Studies #25* and *#28* (both 2005) present a wide variety of approaches but none appears machine-made. Instead, they alternate between smooth and hammered iron and forged iron with gold inlay, steel, or bronze mokume gane. Matte, corrugated, hammered, or polished, each handle is one-of-a-kind functional object or a possible prototype for a limited edition in a household or institutional setting.

Building on recent projects for door handles such as at the new Snohomish, Washington, Public Library (where he made exterior pulls for the east and west entrances as well as door handles for the library art gallery), Baldwin has expanded the vocabulary of ornament possible for cut-rate civic architecture, proving that architecture can be ameliorated but not saved by good public art, even on so modest a scale as a door handle.

Two other significant projects in Washington State were the lobby gates and cast hinges for the Bainbridge Island City Hall and door pulls of forged naval bronze for the Lake Forest Park City Hall. Given such a ferment of activity, it would have been nice to have included a few photodocuments of the projects to provide context.

Yoni Handles #1 (2004) and *#2* (2005) play off a Japanese term for female genitalia. Slim, dark, and spiral, they could be stylized public hair or a centered orifice. The *Yonis* relate, along with the others, to another series of commissions, all done for private residences. An umbrella rack, door latch, balcony railing, and drain grate follow a commissioned gate at Cranbrook Academy of Art done during a 1998 residency.

Baldwin's aesthetic is very individual but there are baroque echoes of Albert Paley and Brent Kington; the latter was Baldwin's advisor at Southern Illinois University's Carbondale School of Art. Together, they formed the Mokume Research Group while Baldwin was working on his MFA in 1979.

Four Nubbins and *Nine Endings* (all 2005) offer 13 possibilities for drawer pulls or cabinet knobs. The *Nubbins* are square, circular, and octagonal bronze shapes. The *Endings* combine bronze and gold inlay in shapes that proceed from softer, freehand drawings in addition to geometric standbys like circles and squares. The darker iron is the perfect foil for the brighter gold.

Another inspiration for the exhibit may be Baldwin's work with the Artist-Made Building Parts Project at Seattle's 4 Culture, the successor to the King County Arts Commission. A similar slide registry and service was begun by curator Barbara Goldstein when she was head of art in public places in The Mayor's Office of Arts & Cultural Affairs, City of Seattle.

So many public art panels bemoan the growing powers of architects and their attempts to chip away at and garner art-allocated percent-for-art monies for themselves. Baldwin is approaching it the other way around: make something architects need so they will come knocking on your door. Though architects will never admit it, the handmade trumps them every time.

Matthew Kangas, a Seattle-based art critic, is the author of a new book of essays, *Craft and Concept: The Rematerialization of the Art Object* (Midmarch Arts Press).

clockwise from top left
Yes, No (Off, On), 2004
brass and copper with fake fur and steel wool
2 x 2 x 1/4"

Yoni Handle #2, 2005
forged iron and bronze
4 x 2 x 1/2"

MoMA 1959 Handle, 2004
bronze and brass mokume gane
5 x 1 x 1/2"

All photos: Richard Nicol

REVIEWS

"KIM ERIC LILOT: LIFE FIGURE FATE"
GALLERY FLUX, SAN FRANCISCO
DECEMBER 3 – 25, 2005

by JENNIFER CROSS GANS

Preoccupation with death is a fairly common feature of the art world. Do you brood about it? Defy it? Celebrate it? Laugh, scream, or run? Kim Eric Lilot succeeds in doing all these things, making jewelry and small sculptures that combine formidable technical talent with a whimsical (if macabre) imagination, and an unusual combination of personal interests.

There are plenty of skulls and skeletal body parts in this collection—but a far cry from the more usual folk art offerings from Mexico or Nepal. Lilot's are all anatomically correct, exquisite miniatures in white and yellow gold, platinum and precious gems. Eighteen-karat cufflinks show comedy and tragedy, their grinning or grimacing heads propped up by skeletal hands and arms as if seeking headache relief, provoking the uncomfortable speculation that bodily misery continues after death. Other one-inch-tall skeleton necklaces in white gold and platinum, his "Memento Mori" series, are pure comedy, giggling behind tiny sunglasses with gemstone lenses, and crowned with jaunty top hats carved from onyx or carnelian.

Lilot portrays live humanity as tiny, naked figures in gold or bronze, typically one or one-and-a-half-inch high. These are also anatomically perfect, honed by the artist's experience as a marathon runner, and are bursting with vitality. A few are running from death, or have been caught up in it, drowning in elegant silver waves—a memorial to last year's deadly tsunami. On a lighter note, individual yellow gold figures are swinging on white gold chains, embracing, dancing, or grouped together as gymnasts on a gold trapeze.

Lilot is also a student and admirer of ancient Greek and Roman jewelry and classical literature. His show includes a gold and diamond leaf necklace that would have delighted Philip of Macedon or his son Alexander the Great, both of whom liked valuable trophies. In a more modern classical vein, a second necklace combines pearl and garnet strands holding a detachable pendant of a pair of cameos framed by gold ruby-laden grapes. But even here, death lurks.

One pin, about the size and shape of half a hardboiled egg, shows little gold figures seated in what appears to be a spa mud bath created from a spectacular almond-colored botryoidal agate. But the homunculi are not waving their arms in glee...they are trapped in a fumarole in *Dante's Inferno*. Tilt the piece, and it glows with sinister red flashes, thanks to a layer of enamel between the agate and the gold frame. Another masterpiece is a death's head ring in white gold, set on a victor's band of yellow gold leaves and a solo cabochon ruby.

A key motivation behind Lilot's work is his social conscience. The anti-war medal he crafted for the successful international show of that name is a beautifully enameled pin of an American flag held aloft by a 14k gold skeletal arm and hand. Another exhibition piece is a recycled "Saturday night special" gun, festooned with tiny agitated people. He is also very concerned about environmental destruction. Divers and snorkelers would appreciate his *Sea Life* brooch and cufflinks of reef fish in yellow, white, red and green gold, accented with diamonds and touches of enamel. For the wealthy and concerned animal lover there is a cuff bracelet in yellow, green, and white gold, accented with enamel and cabochon rubies, showing a carousel of endangered animals. There is one link missing, which Lilot will use to create another animal at the buyer's request.

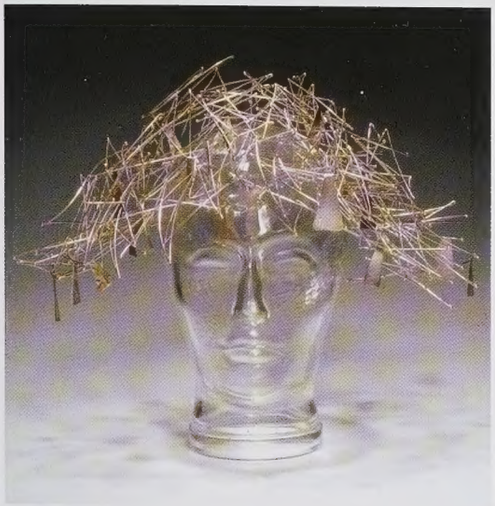
Close-ups of all these pieces show the artist's technical mastery, honed by a four-year formal goldsmithing apprenticeship in Germany, topped off by GIA certification, and later experience as a teacher, designer, and jewelry store owner. He is equally at home working in silver, gold, platinum, or a combination of these metals, adding color with gemstones (often tiny) and enamel. Look closely at the death's head ring. The dull finish of the skull is accented by gleaming platinum teeth, two of which have pure gold crowns—a masterpiece of dentistry in miniature.

Jennifer Cross Gans is a studio jeweler and writer living in San Francisco.

clockwise from top
Endangered Species Carousel (bracelet), 2005
18k yellow, green and white gold, rubies, enamel
6 1/2 x 1 1/2"

Dante's Inferno (brooch), 1997
18k yellow gold, botroydil carnelian quartz
2 1/4 x 1 1/4 x 1/2"

Lived For the Bright Lights (pendant), 2005
14k white gold, platinum, black onyx
1 x 1/2 x 1/2"



"ELEMENTS OF THE EAST: CONTEMPORARY METALCRAFT BY ARTISTS FROM ASIA"
DELAWARE CENTER FOR THE CONTEMPORARY ARTS, WILMINGTON
JULY 3 – OCTOBER 13, 2005

by CHRISTINE TATE

Metalsmith and sculptor Helen Mason has long been fascinated with Asia and its diverse aesthetics, and her own work reflects extensive study of Japanese traditions and techniques. In "Elements of the East: Contemporary Metalcraft by Artists from Asia," Mason, as curator, has assembled jewelry in various mediums by 10 Japanese and Korean artists, some of whom now live in the U.S. In the intimate E. Avery Draper Showcase, one can see a sampling of works that bring time-honored sensibilities and skills into the twenty-first century.

The exhibition includes five striking pieces from Kiwon Wang's "Erotica" series. Though their shapes vary, they are all curvilinear forms made of paper disks strung like beads on wire from which other disks, fragments of illustrations from the *Kama Sutra*, protrude at right angles. Each piece also includes a curved, dark silver cage filled with pearls. While the colorful images and the lustrous pearls recall stereotypically Asian themes, here their unconventional placement and their witty juxtaposition with the predominately grey edges of the paper "beads" disrupt any conventional expectations. This is a theme repeated throughout the exhibition—a contemporary synthesis of the archetypal with the innovative.

Inspired by the unfurling of the folded kimono over the body, Reiko Ishiyama, for instance, has adapted the Japanese art of kirigami (paper cutting) to silver and gold. Just as cut paper blossoms when unfurled, her *Earrings* delicately puff up, belying the recalcitrant stiffness and flatness of the sheets of metal from which they are coaxed. Similarly, Tomoyo Hiraiwa employs traditional Japanese metalsmithing techniques including mokume gane and kumboo to make decidedly modern pieces. Hiraiwa's *Head Ornament*, an elaborate latticework of silver diagonals from which trapezoidal kumboo pendants dangle, is a form for which there is no historical precedent.

Two artists, one Japanese and one Korean, have made necklaces from simple, natural materials usually associated with other traditional art forms. Kimata Hajime has combined five humble garden pebbles with 18k gold. The attention and craftsmanship Hajime has lavished upon each stone make the viewer appreciate their subtle variations in color and texture. Conversely, Lee Yun Ryoung has taken the inevitably pretty—flowers—and arranged them in a slightly disquieting tableau. Absolutely flat and immoderately shiny in their epoxy encasements, Ryoung's flowers seems preternaturally vibrant in a way that calls into question the very nature of their prettiness. A third necklace, by Hwa Kyung Nam, challenges the properties of the material with which she works. Suspended from a simple loop of smooth silver, the pendant is made of sterling silver but looks like crumpled foil or the skin of a thin sheet of ice.

Japanese artists Makoto Hieda and Eriko Unno have constructed abstract forms of silver and gold that make the cold metal seem warmly organic. Hieda's *Ornament for the Back* is a telescoping, tubular chain of pod-like forms that echoes the construction of the spinal column along which it was designed to hang. Her rings of the same series would cover and transform an entire phalanx or more of the wearer's finger, incorporating the hand itself into part of the work. Unno's similarly bulbous shapes are fabricated from wire, rather than solid metal, which gives them the character of veins or hair. Her *Pneumatic Rings* look like pairs of organs that have burst forth from a small, exquisite body.

Aside from Mason, the artist here who works most self-consciously at combining Asian and Western traditions is Komelia Hongja Okim. Okim was reared and began her training in Korea, and since doing her graduate work in the U.S. she has taught and exhibited widely in both countries. Perhaps paradoxically, hers is among the work in which the Asian elements are, at times, most subtle. *Boy-Child Fetish*, for example, is an elaborate neckpiece constructed chiefly of phallic charms in which the only indisputably Asian components are the calligraphic carved jade pendants that form the clasp. Like all of the work in "Elements of the East," it is inspired but not constrained by its Asian sources.

Christine Tate teaches art history and studies metalsmithing in Delaware and Pennsylvania.

clockwise from top left
Tomoyo Hiraiwa
Head Ornament, n.d.
silver, kumboo
11 3/4 x 7 7/8"

Kiwon Wang
Erotica Pin, 2005
sterling silver, pearl, book
3 1/4 x 3 x 1"

Lee Yun Ryoung
A Floral Pendant, 2003
silver, dry flowers, epoxy
5 1/8 x 15 3/4"

Kimata Hajime
Necklace, 1999
pebbles, 18k gold
5 3/4 x 6 1/2"

All photos: Carson Zullinger

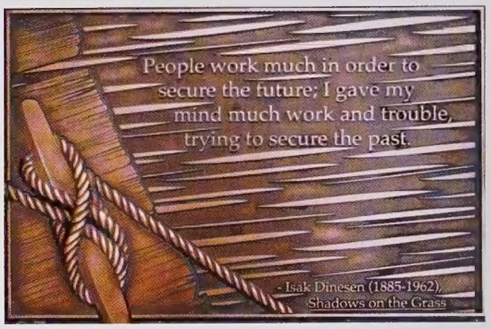
COMMISSIONS

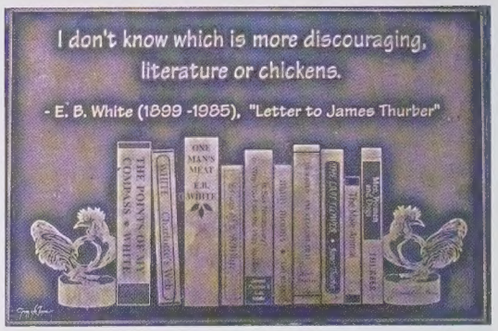
by Mija Riedel

Gregg LeFevre

Library Walk, 2004

41st Street between Park and Fifth Avenues, New York City


People work much in order to secure the future; I gave my mind much work and trouble, trying to secure the past.
- Isak Dinesen (1885-1962), Shadows on the Grass



In May 2004, New York City Mayor Michael Bloomberg officially dedicated "Library Walk: A Celebration of the World's Great Literature"—96 bronze plaques imbedded in the sidewalk leading to the main entrance of the Humanities and Social Sciences branch of The New York Public Library. Located on 41st Street between Park and Fifth Avenues, "Library Walk" was commissioned by The Grand Central Partnership (GCP), a not-for-profit corporation whose mission is to revitalize the neighborhood surrounding Grand Central Terminal. New York City artist Gregg LeFevre carved, cast, and etched the panels, quoting 45 authors spanning 20 centuries—from Marcus Aurelius to Tom Stoppard—and illustrated each with images inspired by the text.

As with many public commissions, it was not a speedy process. Nearly 10 years elapsed between preliminary discussions with the GCP's co-founder, Daniel Biederman, and the official dedication. Hundreds of quotes were submitted; many were sent in by New York librarians. All were reviewed by a literary panel convened by the GCP, The New York Public Library and *The New Yorker* magazine. "It was a very spirited conversation," says LeFevre, who has been making site-specific sculptures since 1984, and has completed 127 commissions across the country. "Shakespeare got left out—there were constituencies who felt he didn't need to be celebrated as much as some lesser known writers.... We wanted to have women and men, old and young, classical and contemporary, all different ethnic groups."

"I wanted to have a great variety of imagery... some quotes lend themselves to that much better than others. I fought for the elimination of some quotes and the inclusion of others..." LeFevre fought for Wallace Stevens—"I don't know which to prefer/ The beauty of inflections/ Or the beauty of innuendoes/ The blackbird whistling/ Or just after"—and surrounded his poem with blackbird tracks. Muriel Rukeyser's words—"The universe is made of stories, not of atoms"—are framed with a low-relief molecular diagram, the atoms replaced by tiny books. Two bookends shaped like hens border a row of books and a thought from E.B. White: "I don't know which is more discouraging, literature or chickens."

Other quotes inspired more abstract images. Gu Cheng's "Forever Parted: Graveyard" poem is accompanied only by a trail of etched droplets—"a single line of marks worth puzzling over." Georges Braque's words—"Truth exists, only falsehood has to be invented"—are separated by a transient border suggesting sand and water. Seven elaborate compass roses—culled from maps from Spain, Britain, and an American gas station—point in different directions, and anchor the four corners of Jorge Luis Borges's panel comparing individual and collective histories of the world.

LeFevre employed a variety of techniques, multiple layers of relief, and 20 different styles of typeface to create a diverse group of panels reflecting the wide range of authors. Some panels were etched in rubber. Others were compiled from layers of hand carved paper, cardboard and/or chip board ("It really gives the look of a bas-relief"). Still others were a combination of etching and layers. LeFevre also carved wax, modeled clay, and impressed and cast various objects.

A single layer of relief on Rene Descartes's panel depicts nine men in tuxedos, top hats, and feathered caps engaged in animated discourse, standing above words: "The reading of good books is like a conversation with the best men of past centuries." They're oblivious to a bustled woman standing off to the side alone. "From a labor point of view, it didn't take very long," LeFevre said. "Whereas the Isak Dinesen? That rope was hand carved. Lot of time." The Dinesen text aptly reads: "People work much in order to secure the future. I gave my mind much work and trouble, trying to secure the past."

Three technical concerns—safety, longevity, and the Americans with Disabilities Act (ADA)—dictated LeFevre's designs. "The ADA specifies that in plazas and public places, the joints between pavers cannot be out of alignment by more than one-quarter inch. I made my highest relief three-sixteenths, which is one-sixteenth less—I try to keep them even lower. I also try to step down in a series of steps as opposed to having a big drop—it seems miniscule but it's substantial."

Each rectangular panel measures approximately 30 by 18 inches. Spaced evenly down the sidewalk, "Library Walk" resembles so many pages of an over-sized book. "When they're all the same size," LeFevre says, "there's kind of a cadence and a rhythm, and you get it—you walk from one to the next."

He guesses that one in one thousand people actually stops and looks. "That's a lot when you have 100,000 people walking down the street." Casual observation and a random canvassing of locals suggested that 1/1000 would be an optimistic guess in February and an understatement in June. One doorman outside the Dylan Hotel on East 41st Street was partial to Thomas Jefferson: "Where the press is free, and every man able to read, all is safe." "It's the only one I've read," he qualified, "but it's the *best*." Every month LeFevre receives a few emails—"somebody who's tracked me down to thank me. Usually it's very personal, very often it involves a death or a birth or something that ties to their life in a very direct way."

Once "Library Walk" was installed, LeFevre had second thoughts about the uniform format; he designed the next series of panels, the Iowa City "Literary Walk," in a variety of shapes and sizes. "There's something to be said for both," he said. While the Iowa "Literary Walk" is more visually varied, "you don't always plow along the way you're supposed to—cause you're not sure what you're looking at."

Regardless of shape or size, the biggest problem facing LeFevre's sidewalk commissions is gum. "It gets dirty right away, makes a big black ugly spot. After a driving rain—it retains its original color—so you'll see red, blue, green spots. Within a day, they're black again."

For further information contact: www.lefevrestudios.com. To view the plaques visit: http://www.grandcentralpartnership.com/ what we do/beautify library way.asp

Mija Riedel is a writer and researcher, and recently completed a two-year documentation project for the Archives of American Art.

clockwise from top left
Pedestrian passing by Thomas Jefferson plaque

Panel with quote by Isak Dineson

E.B. White plaque

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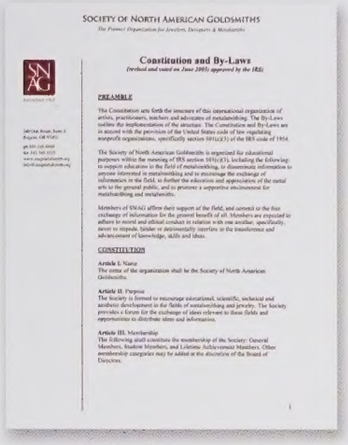
www.snagmetalsmith.org by Dana Singer


SOCIETY OF NORTH AMERICAN GOLDSMITHS

Constitution and By-Laws

PREAMBLE

CONSTITUTION

Article I. Name

Article II. Purpose

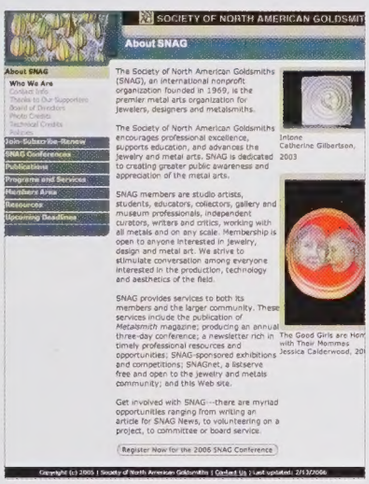
Article III. Membership

SNAG Expands Definition of "Student Member"

By vote of the membership, SNAG recently expanded the definition of student member in the Society. Previously limited to full-time students at a college or university, the By-Laws now encompass part-time students enrolled in degree-granting programs as well. In response to feedback from the membership, this important change acknowledges the reality of the lives of jewelry and metals students who may be working while going to school.

Ellen Lupton Commissioned Curator of 2007 "Exhibition in Print"

SNAG has commissioned Ellen Lupton to be the curator of *Metalsmith's* 2007 "Exhibition in Print." Ms. Lupton is director of the MFA program at Maryland Institute College of Art, a curator of contemporary design at the Cooper Hewitt Museum in New York City, and a widely published author. Ms. Lupton will examine the interface of jewelry and fashion. SNAG gratefully acknowledges the Rotasa Foundation for its matching grant helping to underwrite Ms. Lupton's curatorial fee.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The Society of North American Goldsmiths encourages professional excellence, supports education, and advances the jewelry and metal arts. SNAG is dedicated to creating greater public awareness and appreciation of the metal arts.
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Catherine Gilbertson, 2003
SNAG members are studio artists, students, educators, collectors, gallery and museum professionals, independent curators, writers and critics, working with all metals and on any scale. Membership is open to anyone interested in jewelry, design and metal art. We strive to stimulate conversation among everyone interested in the production, technology and aesthetics of the field.
SNAG provides services to both its members and the larger community. These services include the publication of Metalsmith magazine; producing an annual three-day conference; a newsletter rich in timely professional resources and opportunities; SNAG-sponsored exhibitions and competitions; SNAGnet, a listserve free and open to the jewelry and metals community; and this Web site.
Get involved with SNAG—there are myriad opportunities ranging from writing an article for SNAG News, to volunteering on a project, to committee or board service.
Register Now for the 2006 SNAG Conference

Newly Designed SNAG Website

SNAG rolled out the first stage of its newly designed website, still at www.snagmetalsmith.org. This is an ongoing project, and later in 2006 we will be adding significantly new content, areas, and functionality to the site. SNAG gratefully acknowledges the Estate of Philip Fike for the bequest that made this possible.

SNAG and *Metalsmith* Sponsor Educational Seminar at MJSA Expo-NY

SNAG and *Metalsmith* sponsored "Spruing, Casting & Mold Making for Production," by Daniel Grandi of Racecar Jewelry, as part of the Education Seminar program at Manufacturing Jewelers and Suppliers of America's (MJSA) Expo-NY in March. Grandi's jewelry-making experience includes his work as a jewelry machine designer, and his contribution to the development of vulcanized silicone rubber molds for the aerospace, power generation, and marine industries. Grandi's Racecar Jewelry firm, based in Cranston, Rhode Island, has now become one of the foremost casting companies in gold, silver, bronze, and pewter.

Dana Singer is executive director of SNAG.

top to bottom
SNAG's revised Constitution and By-Laws

Ellen Lupton, the commissioned curator for *Metalsmith's* 2007 "Exhibition in Print"

The newly designed home page for SNAG's website, www.snagmetalsmith.org

Daniel Grandi, who conducted a workshop at the MJSA Expo, New York

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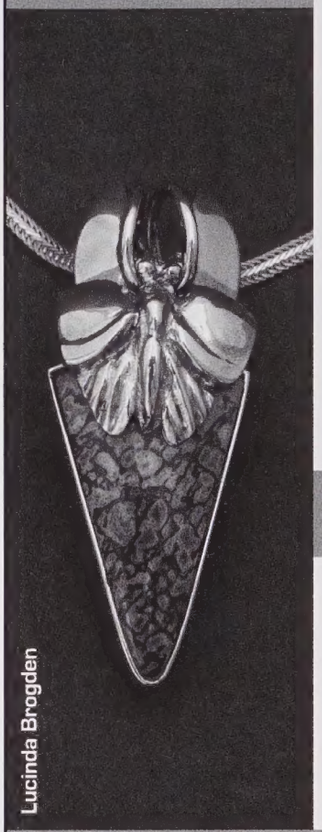

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July 22 - 23	Christine Charter Moorhead - *Life Art Pins*
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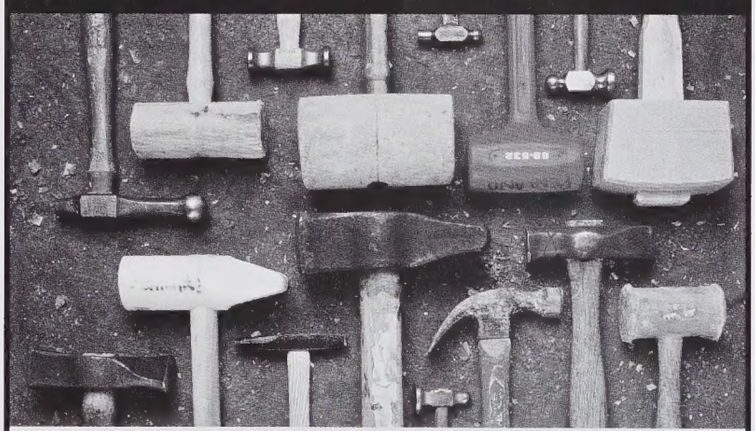

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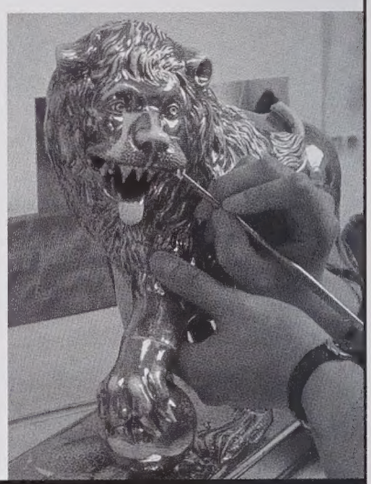

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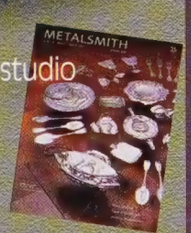

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Title: Sea Saw
Description: 1-3/8"x2-1/4"x1/2", 22k gold, 14k gold pin mechanism, and freshwater pearls
Photo: Douglas Harling

Namu Cho
Title: Rings
Description: Damascus steel with 22k gold 18k gold
Photo: Hap Sakwa Photography

(Winter 2005 Metalsmith)
cover: Cornelia Parker
Title: Thirty Pieces of Silver (exhaled)-Cake Stand
Description: Dimensions variable (43" diameter), 30 silver plated items crushed b 250-ton industrial press, metal wire
Courtesy Frith Street Gallery, London

Sarah Perkins
Title: Stubble Beggar's Bowl
Description: 3"x4"x4", copper, enamel
Photo: Sarah Perkins

Kiwon Wang
Title: Water Drop Series
Description: 2-1/2"x2-1/2"x3/8, 14k gold pearl, sterling silver
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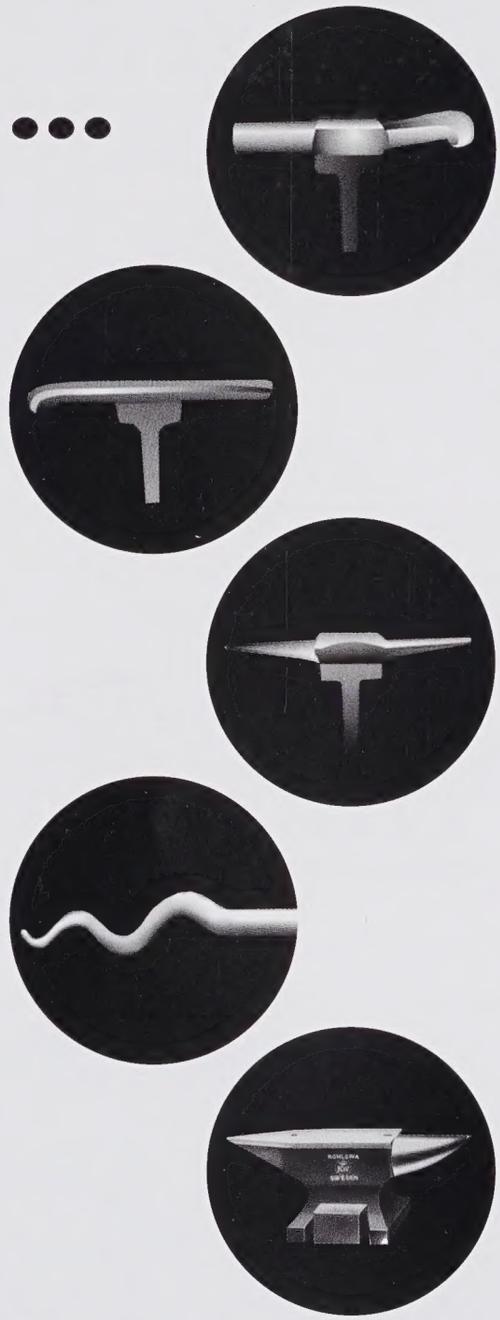

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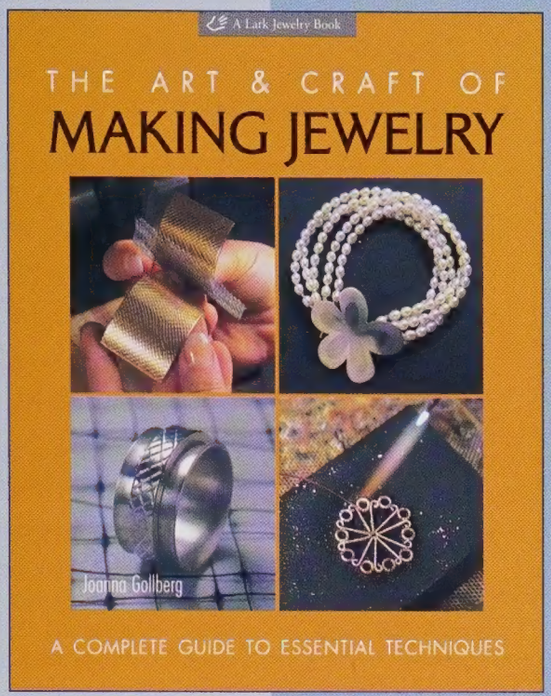

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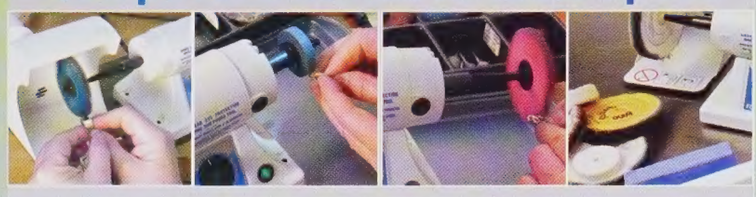

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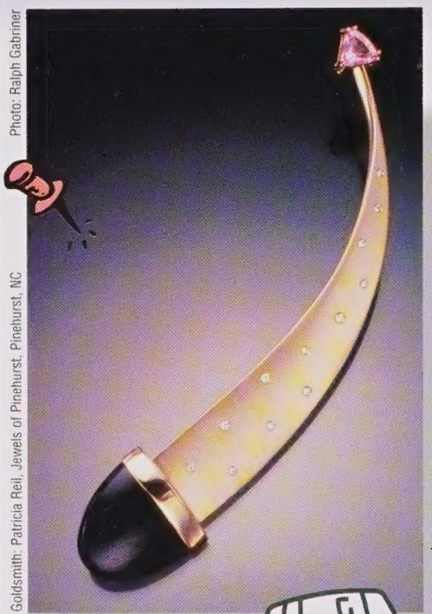

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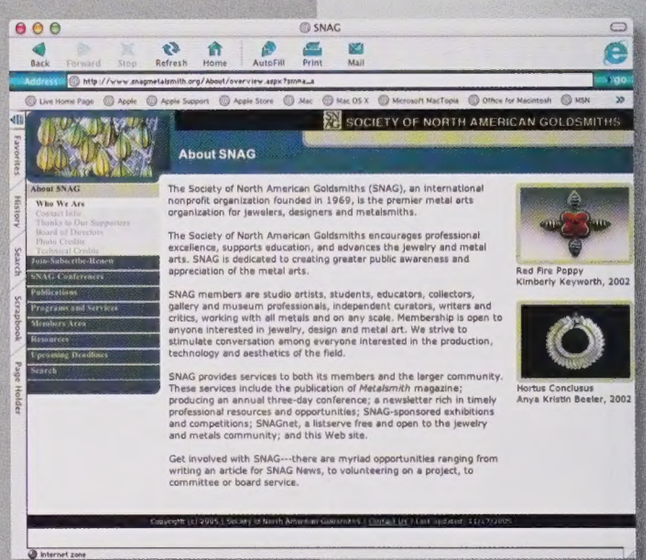
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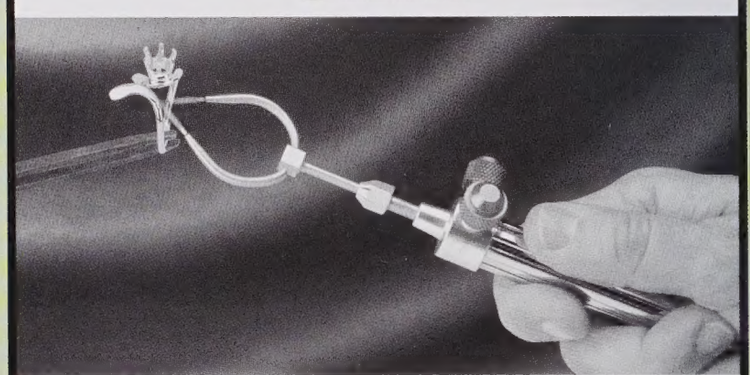

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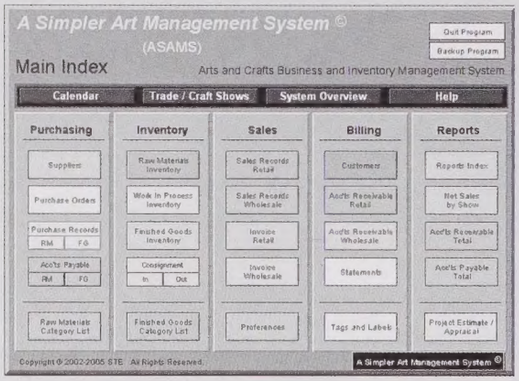

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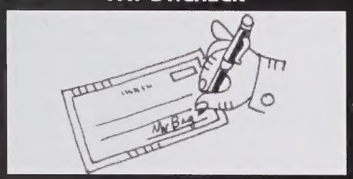

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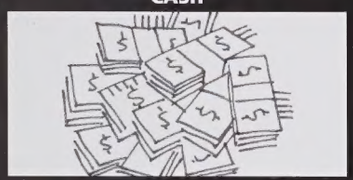

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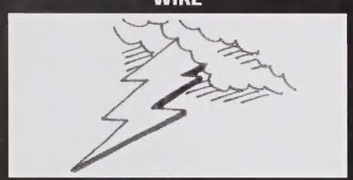

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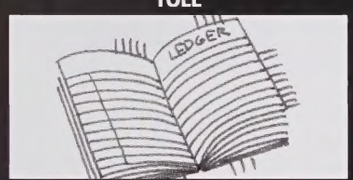

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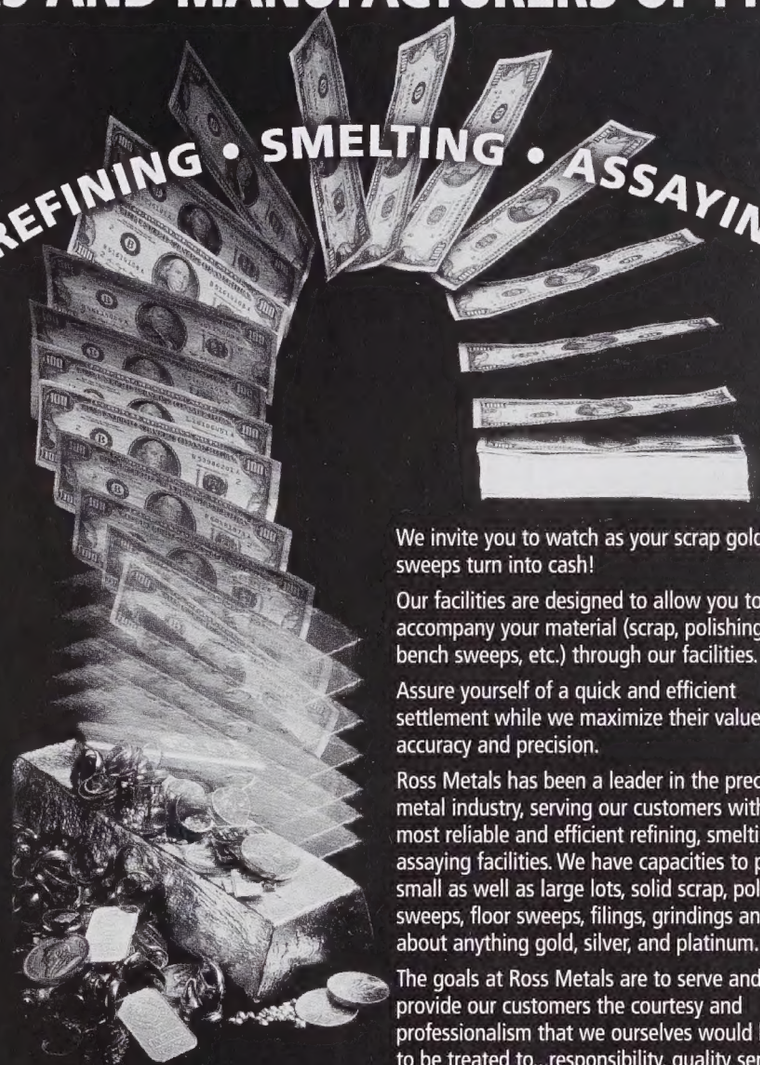

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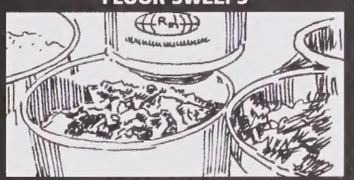

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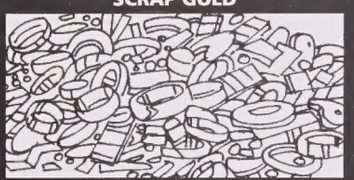

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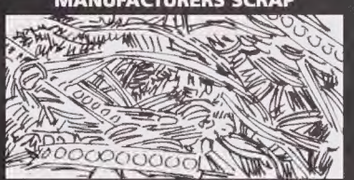

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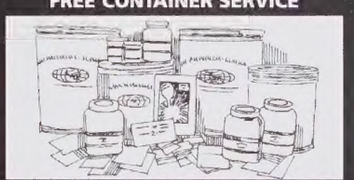

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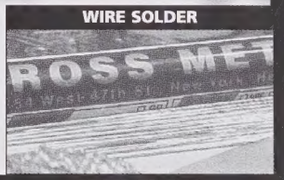

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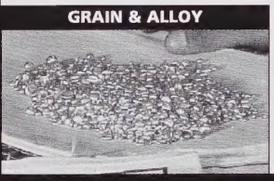

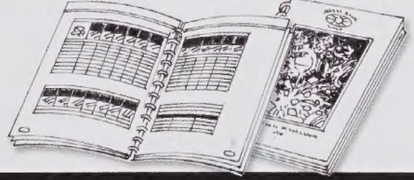

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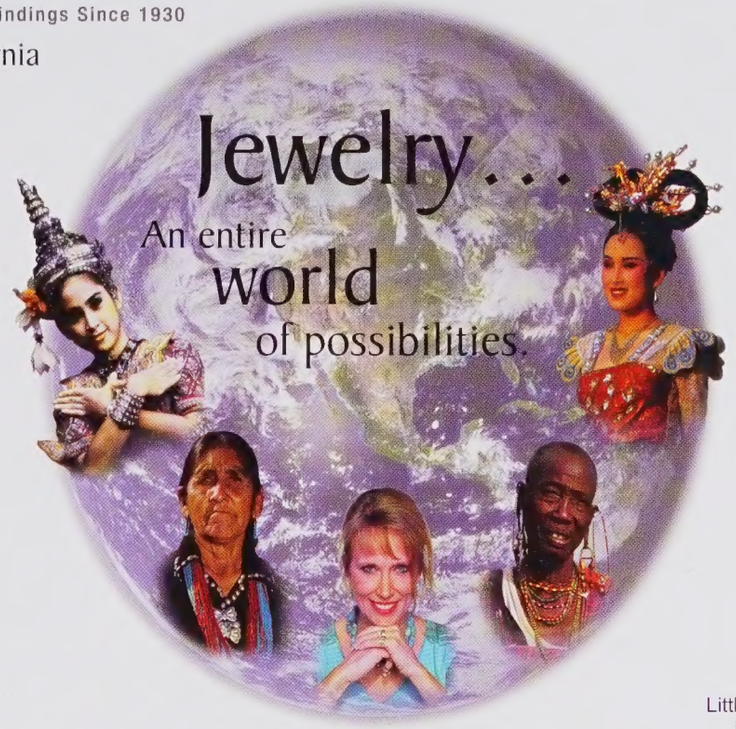

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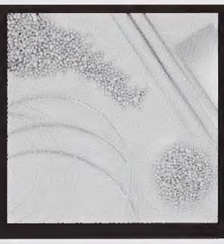

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Several squabbling geese

and the rolling Pawtuxet River harmonized with the hammering coming from the belly of an old textile mill.

Flamenco's contrasting tempo accompanied Joost as he worked a piece of silver, surrounded by aged brick walls, hundreds of forming stakes and a canopy of light. His traditional training in the Netherlands drove him toward perfection, hammering every molecule to exhaustion.

But the metal was stubborn. So he listened. He shaped but didn't force, strengthening his intimacy with the piece. Too much struggle, it just wasn't meant to be.

Somewhere just a bit before half way, he stopped.

He picked up the piece and turned it around and around. He set it on a stool and walked around it, twisting the hammer in his hand. It was still a bit of a mess, but the metal was responding they were in tune. He could see its personality. He knew what it would become.

Exhilarated,
he started to hammer. *—May 18, 2004*

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